CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.
ISSN 0030 – 5324

JOURNAL OF THE ORIENTAL INSTITUTE

THE M. S. UNIVERSITY OF BARODA, VADODARA

Edited by :
M.L. WADEKAR
OFFG. DIRECTOR,
ORIENTAL INSTITUTE

ORIENTAL INSTITUTE
VADODARA

(Refer to R. T. Savalia's Article)

[*Vasanta-Rāgiṇī* - Mewar style, 1660 Cent. A.D.]

Vol. LII] September – December 2002 [Nos. 1 – 2

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CONTENTS

	Name of the Article	*Name of the Author*	*Page No.*
1.	The Contribution of Women in The Vedas	YOGINI VYAS	1-9
2.	The Portrayal of The Character of Jaṭāyu in The *Rāmāyaṇa*	MANSUKH K. MOLIYA	11-17
3.	Two Streams of Narrative in The Guṇāḍhya's Bṛhatkathā	RANI MAJUMDAR	19-24
4.	The *Vīrāśaiva* Philosophy and Mysticism in The Lyrics of Siddharāma Śivayogi	DAN A. CHEKKI	25-34
5.	Ranakpur Temples : A Treasure House of Art & Architecture	PRANAV DEV	35-45
6.	Sītā-Rāmī	DEVIKA PANDYA	47-53
7.	Textual Authority, Accretion, and Suspicion : The Legacy of Horace Hayman Wilson in Western Studies of The Purāṇas	ELIZABETH MARY ROHLMAN	55-70
8.	*Khaṇḍakāvya* - A *Sāṅketikārthakāvya*	SHARMILA BAGCHI	71-83
9.	Some Noteworthy Sanskrit *Mahākāvyas* of Twentieth Century (1970-2000 A.D.)	RABINDRA KUMAR PANDA	85-111
10.	Lord Śrī-Kṛṣṇa, The Life-Breath of Indian Painting	R. T. SAVALIA	113-137
	Select Contents of Oriental Journals	USHA BRAHMACHARI	139-156
	Reviews		157-188
	Acknowledgements		189
	The M. S. University Oriental Series No. 21 The Gopīnātha Saptaśatī of Gopīnātha Miśra	by M. L. Wadekar	1-32

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Journal
of the
Oriental Institute
M.S. University of Baroda

Vol. LII, Nos. 1- 2
September & December, 2002

THE CONTRIBUTION OF WOMEN IN THE VEDAS*

YOGINI VYAS**

अहं राष्ट्री संगमनी वसूनां चिकितुषी प्रथमा यज्ञियानाम् ।
तां मा देवा व्यदधुः पुरुत्रा भूरिस्थात्रां भूर्यावेशयन्तीम् ॥ ऋग्वेदः-१०।१२५।३.

I am the sovereign queen the collectress of treasures, cognizant (of the Supreme Being), the Chief of objects of worship, as such the Gods have put me in many places, abiding in manifold conditions, entering in the numerous (forms).

The *Ṛgveda* is the Veda of hymns and prayers (a laudatory stanza) addressed to the natural powers such as the sky, earth, dawn, water etc., as gods; and they were made for loud recitations. The culture and civilization in India are based on Vedas. For cultivating and developing the culture of ancient India, the women played an important role.

They had immense influence in domestic as well as educational and political field. That is why the saying – *Yatra nāryastu pūjyante ramante tatra devatāḥ*[1] is remarkable. In Sanskrit language, there are synonyms, which relate the nature and sanctity of women.

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 1-9.

* Presented at the International Symposium, Re-wording/Re-worlding the Canon : Canada and India held at James Reaney Canadian Study Centre, Ahmedabad from 23 to 25 January, 2005.

** Sanskrit Department, Uma Arts College, Gandhinagar.

1. *Manusmṛti*, 3/56, Vol. II, Edited by Dave Jayantakrishna Harikrishna, Bhartiya Vidya Bhavan, Bombay.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The Vedas are a rich matrix of knowledge but they are particularly distinguished by their description of women, their role in family and in society, their affinity with the cosmic creative process and their status as symbols of veneration and glory. Needless to say the Vedas hold women in the highest esteem. The women are portrayed in the Vedas from several perspectives; so the framework of their persona is defined through different depictions but the dignified pictures of women that emerge from these are uniformly impressive and enviable.

Various metaphors have been employed in the Vedas to denote the different levels of women such as :

(i) the transcendent women in the form of deities invoked,

(ii) the extraordinarily gifted women as seers and

(iii) the ordinary women as mother, daughter, wife and sister etc.

The triple rendering represents the totality of women. On taking a closer look at the Vedic texts, we come across many more rich, refined and chiselled images of women in different shades as follows : physical charm, mental/intellectual calibre, familial roles, social status, spiritual strength.

Śaunaka's *Bṛhaddevatā*[2] (2.82-84) mentions 27 lady seers or *Brahmavādinīs.*

They are :

(1)	Ghoṣā	(2)	Godhā	(3)	Viśvavārā
(4)	Apālā	(5)	Upaniṣat	(6)	Niṣat
(7)	Juhū	(8)	Agastya's sister	(9)	Aditi
(10)	Saramā	(11)	Romaśā	(12)	Urvaśī
(13)	Lopāmudrā	(14)	Nadyāḥ	(15)	Yamī
(16)	Śaśvatī	(17)	Srīḥ	(18)	Lākṣā
(19)	Sārparājñī	(20)	Vāk	(21)	Śraddhā
(22)	Medhā	(23)	Dakṣiṇā	(24)	Indramātā
(25)	Rātri	(26)	Sūryā	(27)	Indrāṇī.

2. शौनकीय बृहद्देवता, राय रामकुमार, चौखम्बा संस्कृत सीरीज आफीस, वाराणसी ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

There were two types of women students -

(1) *Brahmavādinīs*, they were life-long students of theology and philosophy and

(2) *Sadyovāhās*, who pursued studies only till marriage.

Lopāmudrā, Viśvavarā, Sikatā, Nivāvarī and Ghoṣā were renowned poetesses who composed Vedic hymns. The *Ṛgveda*, the Upaniṣad, Kauṭilya's *Arthaśāstra* and many other writings reveal that women in India enjoyed a fair measure of equality with men in all spheres of human activity-spiritual and religious, teaching and learning, even war and state craft. The *Ṛgveda* propagated that reality consists of two aspects, that is male and female. Except Hindu religious scriptures, no where it is written that male and female are counterparts of each other and both in the form of *Śīva* and *Śakti* constitute the Nature. Hindu religion provides the concept of unity of male and female, which equally contribute for sustaining the reality. Further, the women in traditional religious belief has been regarded as the universal mother. The common metaphor used to describe her as *Pṛthvī* (mother earth), who upholds all the living and non-living beings. Finally, she had been portrayed as *Prakṛti*, while male has been described as *Puruṣa*. Hence, *Prakṛti* and *Puruṣa*, female and male together constitute the reality of Nature. The religious dictate determined the equal virtue of women in family and in society.

सम्राज्ञी श्वशुरे भव सम्राज्ञी श्वश्वां भव ।
ननान्दरि सम्राज्ञी भव सम्राज्ञी अधि देवृषु ॥[3]

The *Śruti* very clearly declares that position of women at home was similar to a queen.

Vedic literature states that like men, women also, were entitled to Vedic studies.

शुद्धाः पूता योषितो यज्ञिया इमा ब्रह्मणा हस्तेषु प्र पृथक् सादयामि ।
यत्काम इदमभिषिञ्चामि वोऽहमिन्द्रो मरुत्वान् स ददातु तन्मे ॥[4]

---

3. ऋग्वेदः, १०.८५.४६.

4. अथर्ववेदः - ६-१२२-५, द्वितीय भाग, पं. सातवलेकर श्रीपाद दामोदर, स्वाध्याय मण्डल, पारडी.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Indeed, down to the beginning of Christian era, the *Upanayana*, with which began the Vedic studies was common for both boys and girls.[5]

The evolution of thought in the Ṛgvedic period shows a tendency to advance from the concrete to the abstract. Goddess Aditi is a very peculiar kind of abstraction. Though not the subject of any separate hymn, she is often incidentally celebrated. She has two prominent characteristics. She is, in the first place, the mother of the small group of Gods called Ādityas, of whom Varuṇa is the chief. Secondly, she has like her son Varuṇa, the power of releasing from the bonds of physical suffering and moral guilt. With her latter trait her name which means "Unbinding", "freedom" is clearly connected.

Uṣas, goddess of dawn, is the female deity to whom entire hymns are addressed. She is celebrated in some twenty hymns. The name, meaning the 'shining one' , is cognate to the Latin Aurora and the Greek EŌS. Uṣā is a radiant maiden, born in the sky, daughter of Dyaus. She is the bright sister of dark night. The solitude and stillness of the early morning sometimes suggested pensive thoughts about the fleeting nature of human life in contrast with unending recurrence of the dawn. The following stanzas from one of the finest hymns to Dawn (i.113) furnish a more general picture of this fairest creation of Vedic poetry :-

There Heaven's Daughter has appeared before us, The maiden flushing in her brilliant garments. Thou Souran lady of all earthly treasure, Auspicious Dawn, flush here to-day upon us.[6]

Bringing upon it many bounteous blessings, Brightly shining, she spreads her brilliant-luster.

Last of the countless mornings that have gone by,

First of bright morns to come has Dawn arisen.[7]

---

5. देवा एतस्यामवदन्त पूर्वे सप्तऋषयस्तपसे ये निषेदुः ।
भीमा जाया ब्राह्मणस्योपनीता दुर्धां दधाति परमे व्योमन् ॥ ऋग्वेदः - १०.१०९.४.

6. एषा दिवो दुहिता प्रत्यदर्शि व्युच्छन्ती युवतिः शुक्रवासाः ।
विश्वस्येशाना पार्थिवस्य वस्व उषो अद्येह सुभगे व्युच्छ ॥ ऋग्वेदः - १.११३.७.

7. आवहन्ती पोष्या वार्याणि चित्रं केतुं कृणुते चेकिताना ।
ईयुषीणामुपमा शश्वतीनां विभातीनां प्रथमोषा व्यश्वैत् ॥ *Ibid*, 1.113.15.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Arise ! the breath, the life again has reached us : Darkness has gone away and light is coming. She leaves a pathway for the sun to travel : we have arrived when men prolong existence.[8]

The next in importance, Sarasvatī, ranks only with the least prominent of the male gods. One of the few, besides Pṛthivī, to whom an entire hymn is addressed, is Rātri, 'Night'. Like her sister Dawn, with whom she is often coupled, she is addressed as a daughter of the sky. She is conceived not as the dark, but as the bright starlit night. Thus, in contrasting the twin goddesses, a poet says 'One decks herself with stars, with sunlight the other'.

There are a good number of secular hymns in the *Ṛgveda* which give us an idea about the social life that existed in India during Vedic times. They also set forth the principles of moral and ethical values. Such hymns throw much light on the Indian tradition, culture, thought and civilization and are, therefore, of great historical value. One such hymn is the long wedding hymn (x.85) consisting of 47 stanzas.

Apparently the reference is to the wedding between Soma and Sūryā. Analytically speaking it applied to a bridegroom and a bride, in general. *Pāṇīgrahaṇa* is one of the important rites of the wedding ceremony. Symbolizing their union till the very end, the bridegroom takes the hand of the bride by reciting the *mantra.*[9]

I take thy hand for prosperity so that you may grow the old with me, thy husband. The gods Bhaga, Aryaman, Savitṛ, the wise Pūṣan have given thee to me for performing the duties of a householder.

---

8. उदीर्ध्वं जीवो असुर्न आगादप प्रागात्तम आ-ज्योतिरेति ।
आरैक्पन्थां यातवे सूर्यायागन्म यत्र प्रतिरन्त आयुः ॥ *Ibid*, 1.113.16.

9. गृभ्णामि ते सौभगत्वाय हस्तं मया पत्या जरदष्टिर्यथासः ।
भगो अर्यमा सविता पुरंधिर्मह्यं त्वादुर्गार्हपत्याय देवाः ॥ *Ibid*, 10.85.36.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

We further find the incantation of a woman desiring to oust her rival wives from the affection of her husband in Indrāṇi's *Sapatnībadhanam* hymn. A sequel to it is formed by the song of triumph (X. 159) of one who has succeeded in this object :-

My sons now mighty warriors are, My daughter is a princess now, And I myself have gained the day : My name stands highest with my Lord.[10]

Vanquished have I these rival wives Rising superior to them all, That over this heroic man And all this people I may rule.[11]

Śraddhā - 'Faith', is invoked in one short hymn. In the first stanza the importance of *Śraddhā* is described. By faith is Agni kindled, through Faith is - oblation offered up. We celebrated with praises faith upon the height of happiness.[12]

The contribution of Vāk is unique in Vedas. In the Ṛv, the Vāk hymn represents the theory of causation wherein Vāk, the daughter of the Ṛṣi Ambhṛṇa has been described as *Satcidānanda Brahman* and thus the substratum of the whole universe. Vāk is speech personified, the word, the first creation and representative of spirit, and the means of communication between men and Gods. The hymn has been translated by Colebrooke,[13] Peterson[14] and Whitney[15]. Wallis observes : '*Vāc*', 'speech' is celebrated alone in two hymns X.71 and X.125 of which the former shows that the primary application of the name was to the voice of the hymn, the means of communication between heaven and earth at the sacrifice. The other hymn illustrates the constant assimilation of the varied phenomena of nature of sacrifice; all that has a voice in nature, the thunder of the storm, the reawakening of life at dawn, with songs

---

10. मम पुत्राः शत्रुहणोऽथो मे दुहिता विराट् ।
उताहमस्मि संजया पत्यौ मे श्लोक उत्तमः ॥ ऋग्वेदः, १०.१५९.३.
11. समजैषमिमा अहं सपत्नीरभिभूवरी ।
यथाहमस्य वीरस्य विराजानि जनस्य च ॥ *Ibid*, 10.159.7.
12 श्रद्धयाग्निः समिध्यते श्रद्धया हूयते हविः ।
श्रद्धां भगस्य मूर्धनि वचसा वेदयामसि ॥ *Ibid*, 10-151-1.
13. Colebrooke, *Miscellaneous Essays*, p. 132.
14. Peterson, *Hymns from the Rgveda.*
15. Whitney, *Notes to Colebrooke's Essay on the Vedas*, p. 113.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of rejoicing over the birth of the world, are embodied in this *Vāc* in the same way as it is said of Bṛhaspati, that he embraces all things that are. It is thus another expression for that idea of the unity of the world, which we have seen crowning the mystical speculations of all more abstract hymns of the collection.[16] We will see two verses of this hymn. 'I bring forth the paternal (heaven) upon the brow of this (Supreme Being), my birthplace is in the midst of the waters; from thence I spread through all beings, and touch this heaven with my body.[17] I breath forth like the wind, giving from to all created worlds, beyond the heaven, beyond this earth (am I), so vast am I in greatness.'[18]

Ṛgvedic hymns show that in those days women took part with men in every activity of life whether it was the toil of the field or the pleasures of a festival. They even went out with men to fight marshalling tribes and cattle-lifters. The concept of *Ardhāṅgīni* suggests that there was an equal status to woman along with man and neither was superior to the other. Women reached a very high standard of learning and culture and made all-round progress. There were women warriors who faught bravely in war. Lady Ṛṣi Viśvavārā not only composed verses in praise of Agni or Fire, but even performed the function of a Ṛtvik or priest at a sacrifice, which privilege was denied to women in a later age by a jealous and illiberal priesthood. Renowned scholars like Ātreyī, Maitreyī, Gārgī, Sulabhā etc. were respected for ever. P.V. Kane mentions that ancient grammarians knew women as teachers.[19]

The Purāṇas are the basis of the bulk of Indian thinking on matters- Social, cultural, religious and Political. These texts play a pivatol role in shaping the life and culture of Indian people and vividly describe a set pattern of social, monetary, geographical, political, philosophical, religious and educational systems.

---

16. Wallis, *Cosmology of the Ṛgveda*, p. 65.

17. अहं सुवे पितरमस्य मूर्धन्मम योनिरप्स्व१न्तः समुद्रे ।
ततो वि तिष्ठे भुवनानु विश्वोतामूं द्यां वर्ष्मणोप स्पृशामि ॥ ऋग्वेदः, १०.१२५.७.

18. अहमेव वात इव प्र वाम्यारभमाणा भुवनानि विश्वा ।
परो दिवा पर एना पृथिव्यैतावती महिना सं बभूव ॥ *Ibid*, 10.125.8.

19. Kane, P.V., *History of Dharmaśāstra*, Pt. 11, p. 366.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

In *Brahmapurāṇa*, women are referred to as knowing such arts as dancing, singing and playing various instruments like *Vīṇā, Dundubhī, Veṇū, Mṛdaṅga, Paṇava, Gomukha* and *Śaṅkha.* Some women in this Purāṇa are seen practising penance to get a husband, or a son of their own choice. Śatarūpā practised severe penance for 10,000 years and obtained Svāyaṃbhuva Manu as her husband. Svāhā, Agnī's wife practised penance in order to get children. Ekaparṇā, Aparṇā and Ekapāṭalā were called *Brahmacāriṇīs*[20] and Ekaparṇā practised penance eating daily one leaf. Ekapāṭalā practised penance eating one *paṭala* for 10,000 years and Aparṇā practised penance without eating anything. Saṃjñā, the wife of Vivasvata practised austerity in the Sarbala forest. In the genealogical chapter of *Brahmapurāṇa*, we find a reference to the penance being practised by Umā, the wife of Śiva on the Kailāsa mountain. The two wives of king Sagara pleased the sage Aurva through their penance. Dhūminī, wife of king Ajamīḍha practised severe austerity for one hundred years.

In the tenth *Skandha* of the *Bhāgavatapurāṇa* we find Rukmiṇī, a *brahmavādinī* engaged in winning the man of her choice as her husband. Thus, the *Bhāgvatapurāṇa* says 'Rukmiṇī after great deliberation in her mind sent speedily a trustworthy *brāhmaṇa* to Śrīkṛṣṇa with her submission to him, in confidence.'[21]

Rukmiṇī while debating with herself as to whether Kṛṣṇa will come or not says- 'Although about to come that beautiful featured Kṛṣṇa, will not come to marry me thinking of my bold behaviour. What distinguishes Rukmiṇī from the rest of the women, is her courage to write to the man whom she wanted to marry.'[22]

In the mechanical and scientific era, freedom of women is a subject of concern. So in this paper, I am highlighting the position of women in Vedic period and what

---

20. The *Brahmapurāṇa*, 34.88-89.

21. तदवेत्यासितापाङ्गी वैदर्भी दुर्मना भृशम् ।
विचिन्त्यात्तं द्विजं कञ्चित् कृष्णाय प्राहिणोद् द्रुतम् ॥ श्रीमद्भागवतमहापुराण, १०.५२.२६.

22. अपि मय्यनवद्यात्मा दृष्ट्वा किञ्चिज्जुगुप्सितम् ।
मत्पाणिग्रहणे नूनं नायाति हि कृतोद्यमः ॥ *Ibid*, 10.53.24.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

type of equality among men and women was appreciated by them and the contribution of the women to the society and mankind in general. It could be stated that the status of woman during the Vedic period was honourable and respectable. To quote *Ṛgveda* (IX.85)–

'Be they mother of heroic children, devoted to the Gods, be they queen in the father-in-law's house, May all the Gods unite the hearts of us two in to one.'

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE PORTRAYAL OF THE CHARACTER OF JAṬĀYU IN THE RĀMĀYAṆA*

MANSUKH K. MOLIYA**

The *Rāmāyaṇa* is our national epic. It is a mirror of the highest ideals of Hindu culture and Indian civilization. The best ideals of human life are characterised in the delineation of its hero Rāma. These ideals have made Rāma super human from ordinary man. And then he has been regarded as an incarnation of Lord Viṣṇu. In the *Rāmāyaṇa*, each character has ideal characteristics. Its minor characters are no exception. Guha, Śabarī, Jaṭāyu, Trijaṭā and many others are epitomes of such idealism. In this paper, there is an attempt to look at the character of Jaṭāyu in this light.

We come across Jaṭāyu in the fourteenth chapter of *Araṇyakāṇḍa* in the *Rāmāyaṇa* for the first time. When Rāma and Lakṣmaṇa go to Pañcavaṭī in the beginning, they mistook this huge and valorous bird for a demon. Jaṭāyu introduced himself as a friend of Daśaratha. He proposed to be helpful to them during their stay in Pañcavaṭī, if Rāma wished. He also promised to look after Sītā in their absence.[1]

Jaṭāyu gave an idea of his lineage to Rāma. According to it, Dakṣa Prajāpati had eight daughters. They were married to Kaśyapa. One of them was named Tāmrī. Tāmrī had a daughter named Śukī and she had a daughter, Natā. Natā's daughter was Vinatā. Vinatā had two sons, Garuḍa and Aruṇa. Aruṇa had two sons, Sampāti the elder and Jaṭāyu the younger. Purāṇas differ a little in the description of Jaṭāyu's lineage. According to the *Matsyapurāṇa*, Vinatā is said to be the daughter of Dakṣa

---

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 11-17.

* This paper was presented in the 20th International Rāmāyaṇa Conference, held at Tirupati, on 22-24 August, 2004.

** Reader in Sanskrit, Saurashtra University, Rajkot-360 005.

1. *Vālmīki Rāmāyaṇa*, 3.14.33-34, Hanuman Prasad Poddar, Gita Press, Gorakhpur, 1961 A.D.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Prajāpati and wife of Kaśyapa. Here we also find the names of sons of Jaṭāyu. They are Sārasa, Rajjubāla and Bheruṇḍa.[2]

We again meet Jaṭāyu in the chapter-43 of the *Araṇyakāṇḍa*. For Sītā's sake, Rāma goes to hunt the golden deer and while going he asks Lakṣmaṇa to look after her carefully. At that time, he remembers Jaṭāyu.[3] But we are introduced to real Jaṭāyu at the time of Sītā's being kidnapped by Rāvaṇa. At that time he fights with Rāvaṇa and sacrifices his life for setting Sītā free from him.

Rāvaṇa kidnapped Sītā in the disguise of a monk when Rāma and Lakṣmaṇa were absent. Sītā, on being abducted, called out Rāma and Lakṣmaṇa in vain. In their absence, she requested the trees, wild animals and birds, the river Godāvarī etc. to report the incident to Rāma. During this time, she cast a glance at Jaṭāyu, relaxing on a tree. His eyes were closed. She called Jaṭāyu and requested him to inform Rāma about her kidnapping.

Jaṭāyu was awakened by the pathetic cries of Sītā. He tried to dissuade Rāvaṇa from doing such a heinous act. He also reminded him of his duty as a king (*Rājadharma*) by condemning his evil deeds. When Rāvaṇa did not refrain from his plan, Jaṭāyu challenged him for a fight. He fell on the ground seriously injured while fighting with the demonic Rāvaṇa. When Rāma and Lakṣmaṇa arrived there in search of Sītā, he informed them about everything and breathed his last. Rāma performed his funeral ceremony with high respect and treated him just as he would treat his near and dear relatives.

Even though, Jaṭāyu, is a minor character in the *Rāmāyaṇa*, its significance is so great that if we do not study its role in depth, the study of *Rāmāyaṇa* would be regarded as incomplete. Some typical characteristics of this character can be mentioned as follows :

---

2. *Matsyapurāṇa*, 6.34-36, Edited as Special Volume of *Kalyāṇa* monthly magazine, Gita Press, Gorkhapur, 1984 A.D.
3. *Rāmāyaṇa*, 3.43.-51.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Jaṭāyu belongs to the vulture species. But Vālmīki has endowed him with noble qualities of a human being. He is a close friend of King Daśaratha and hence has kind regards for Rāma, Sītā and Lakṣmaṇa. Regarding his determination, he is unflinching. He had promised Sītā's protection. His promise has been put to acid test after about a dozen of years. But we are proud to note that he keeps his promise even at the cost of his life.

We find Jaṭāyu's prudence in his words addressed to Rāvaṇa. In the begining, he tries to prevent Rāvaṇa. He tells that even touching anybody's wife is evil, and a king should never do such an action. He praises Rāma and says that he is nobility incarnate and is intent upon doing the good of the people. His wife should never be kidnapped. The idea expressed in the following verse reveals his wisdom :"O good man ! a man must carry that much burden which does not weaken him. He must take that much food only which does not create any disease and is easily digested."[4]

Jaṭāyu warns Rāvaṇa of the evil results regarding the revenge with Rāma. He tells about his future that by his evil plan he will invite the destruction of the entire Rākṣasa community. To support his prophesy, he quotes the examples of Khara and Dūṣaṇa, being killed at the hands of Rāma. He also justifies Rāma's action in this direction.

Jaṭāyu is a brave and fearless warrior. When compared with Rāvaṇa, we know that he is quite weak. Sītā also knew Jaṭāyu won't be able to prevent Rāvaṇa from executing his rash action. So, she requested him to report the incident to Rāma and nothing more. But Jaṭāyu ran to rescue Sītā fearlessly. Here we should note that his physical weakness is not able to curb his inner voice. He challenged Rāvaṇa and entered into a fight. He openly declares : "I am aged and you are young, you are with a bow, chariot, armour etc. I have nothing of that sort. But as long as I am hale and hearty, I will not allow you to take away Sītā in my presence."[5]

Jaṭāyu is quite sure that he will have to meet death in fighting with Rāvaṇa. Still however he undertakes fighting and fights wholeheartedly and with all his power. He

---

4. *Rāmāyaṇa*, 3.50.18.
5. *Ibid*, 3.50.26.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

harasses Rāvaṇa by means of his wings, claws and beak. He breaks down Rāvaṇa's bow, arrows and the chariot. He also kills Rāvaṇa's charioteer and horses. Not only that, he cuts off his hands. Even though, sure of his defeat he fights upto his last breath. Such bravery has been delineated in the Karṇa of Bhāsa's *Karṇabhāra*, in Abhimanyu of the *Mahābhārata* and in Vṛtrāsura of the *Bhāgavatapurāṇa*. But Jaṭāyu exceeds them all. Karṇa, Abhimanyu and Vṛtrāsura fight for the sake of themselves or their party while Jaṭāyu fights for the sake of others. Moreover, he does not belong to human race.

The most significant characteristic part of his delineation is his struggle for retaining his life till the arrival of Rāma and Lakṣmaṇa. Are we able to imagine what troubles he would have faced during this critical period of his life ? The great sage Vālmīki has described Jaṭāyu's fight with Rāvaṇa in great detail. But we are astonished at the fact that the great sage is quite silent on this point. We can explain the perplexity by saying that there are certain things which won't be justified if they are expressed in words. It is better that they remain untold. Just like Urmilā's sacrifice and Śatrughna's dedication, the story of Jaṭāyu's struggle against death is beyond the words. The poet has left this subject to the readers.

Jaṭāyu as a symbol :

We can understand Jaṭāyu as a symbol. In mythology, the characters, depicted in the form other than the human beings, are to be taken as symbols. Jaṭāyu is a unique vulture. He is a representative of uncommon species. He is not an individual who moves with an expectation of being safe at every step. Jaṭāyu is a symbol of this kind of tendency. It is a tendency which does not care for death when it has to face the evil of injustice. Not only that, he invites and welcomes death out of his own accord. He is a symbol of *Satyāgrahī* tendency latent in the society.

Gunavant Shah, the well-known writer in Gujarati, states that Jaṭāyu is the resistance power of the society.[6] Just as the white cells in our blood kill the germs

---

6. Shah, Gunvant, *Rāmāyaṇa : Mānavatānun Mahākāvya* (Gujarati), R. R. Sheth and Co., Ahmedabad, reprint, January 2004, pp. 303-304.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

entering our body and maintain our health, Jaṭāyu also fights for the good health of the society. Theft, violence, rape, cruelty and corruption are the evils warning the health of the society. We can describe them "Devilish Endowments" in the words of the *Bhagavad Gītā*. In these circumstances, the one who stands up and challenges them, is Jaṭāyu. The society where there are no people like Jaṭāyu can not maintain its health.

The character of Jaṭāyu establishes oneness between nature and human being. Whenever the demoniac endowments become stronger and human values are in decline, natural elements revolt against these evil forces. At the time of kidnapping of Sītā, there was no human being present, so at that moment, there is a revolt from the natural forces. Jaṭāyu has become a good conductor of this sort of tendency. Thus oneness between nature and human being is manifested in *Rāmāyaṇa*[7] at the time of Sītā's abduction by Rāvaṇa.

The character of Jaṭāyu reveals following suggestive meaning :

(1) A force which invites struggle for the sake of others on the side of justice.

(2) An enlightened guardian of truth who burns mid-night oil for the sake of others.

(3) Becoming a victim of suffering for embracing the suffering of others, intent upon losing everything of his own.

Jaṭāyu in the context of uplifting the modern man :

The episode of Jaṭāyu reminds us of our original nature. Whenever, there is decline of virtues, this vulture awakens our sense of duty and real righteousness. *Gītā* teaches us of our duties. One has not to seek out that duty. In the midst of every day life certain circumstances demand our doing the duty. We can know our own duty, it is different thing whether we do it or not. But Jaṭāyu comes before our eyes when we helplessly submit to injustice and keep mum. He challenges our activity and asks us

---

7. *Rāmāyaṇa*, 1.2.37.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

to run for others. In this context the following lines from Hindi poet Bhavani Prasad Mishra are worth quoting :

"Generally it is good to remain silent but it is for thinking and pondering. But when there is hue and cry for the assassination of truth, you must express your opinion in forceful words whether there is a chance for having your heads being cut off, you must be fully prepared for that." (English translation of original Hindi lines).

Vālmīki has depicted Jaṭāyu as a vulture, a bird. There is a subtle message in this depiction. The seer of *Īśāvāsya Upaniṣad* has conceived of vulture-tendency or avaricious attitude towards life. That attitude is of seizing away other's wealth. But in the *Rāmāyaṇa*, Vālmīki has given a depiction in contrast. Here, a vulture awakens human values as if he is a human being, trying to wipe away vulture-tendency from a man who is worshipper of Lord Śiva, a knower of Vedas, a descendent of a seer and yet behaving as the Devil.

Today there is no Rāvaṇa, but terrorism is more ferocious and fearful than Rāvaṇa. The tragedy is that people think in the following terms. "What can I do in these circumstances ? How am I concerned with the suffering people ? This is the duty of the government, I am least concerned etc." In this context, the vulture Jaṭāyu holds a mirror before human beings.

Jaṭāyu never dies, he is immortal :

Jaṭāyu lives today when any noble man is injured and if anyone has a tender feeling for him. Believe me there is Jaṭāyu, awakening that feeling in our heart of hearts. We know that the conflict between good and evil, gentlemanliness and barbarism, human beings and inhuman devilish people is an ever-lasting one. But in between arises a Jaṭāyu and protects humanism. Though he is weaker than the devilish forces, his self-confidence which springs from the spirit of sacrifice for others, makes him stronger and powerful.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

People of one country run to help the victims of natural disasters of other countries, even though they have no near or distant relation of any sort. That is because of the Jaṭāyu tendency lying dormant in their hearts.

Regarding the *Rāmāyaṇa* it is rightly said, "The story of *Rāmāyaṇa* will go on spreading among people, till mountains and rivers will continue to exist on this earth". We find that *Rāmakathā* lives in the hearts of human beings even today. And the character of Jaṭāyu still lives in the hearts of human beings in the spirit of sacrifice for others. This proves that Jaṭāyu has become immortal and eternal.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

JOURNAL OF THE ORIENTAL INSTITUTE

THE M. S. UNIVERSITY OF BARODA
BARODA

Editor : Mukund Lalji Wadekar

The Journal of the Oriental Institute, Baroda, is a Quarterly, published in the months of September, December, March and June every year.

SPECIAL FEATURES :

Articles on Indology, Vedic studies, textual and cultural problems of the *Rāmāyaṇa, Epics* & *Purāṇas,* notices of Manuscripts, reviews of books, survey of contemporary Oriental Journals and the rare works forming the Maharaja Sayajirao University Oriental Series, are some of the special features of this Journal.

Contributors to Note :

1. The Computerized or Typewritten contributions will be accepted. A copy should be retained by the author for any future reference, as no manuscript will be returned.
2. In the body of the article non-English stray words/Sanskrit/Prakrit line/verse must be written either in Devanāgarī or in tansliteration with proper diacritical marks.
3. The source of citations/statements of any authority quoted should be invariably mentioned in the footnotes which must be written in the following order : (1) surname, initials of the author or editor, (2) title of the work, (underlined), (3) publisher, (4) place and year of pulication and (5) page no.
4. Whenever an abbreviation is used in an article, its full form should be stated at the first occurrence and should not be repeated.
5. Give running foot-note numbers from the beginning to the end of the article.
6. The copyright of all the articles published in the Journal of the Oriental Institute will rest with the M.S. University of Baroda, Baroda.

Subscription Rates : Annual : (From Vol. 40 onwards)

Inland Rs. 60.00 (Post-free)

Europe £ 10.00 (Post-free)

U.S.A. $ 20.00 (Post-free)

Subscription is always payable in advance. The yearly subscription is accepted from September to August every year. No subscription will be accepted for less than a year.

Subscription/Articles may be sent to :

The Director, Oriental Institute,
Near Palace Gate, Palace Road,
Vadodara - 390 001, Gujarat, India
Phone : (0265) 2425121

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

TWO STREAMS OF NARRATIVE IN THE GUṆĀḌHYA'S *BṚHATKATHĀ*

RANI MAJUMDAR*

The *Vaḍḍhakahā*, popularly known as the *Bṛhatkathā*, was composed by Guṇāḍhya in *Paiśācī* Prakrit about the beginning of the Christian era. A.K. Warder states " ..... it was apparently the first great novel produced by a *kavi*, and probably the greatest Indian novel".[1] At one stage, the *Bṛhatkathā* enjoyed a great reputation like the *Rāmāyaṇa* and the *Mahābhārata*. In his *Āryāsaptaśatī*, Govardhana compares these three texts to the three streams of the river Sarasvatī.[2] Unfortunately, the original *Paiśācī* text of the *Bṛhatkathā* is now lost, but, the several extant paraphrases in Prakrit and Sanskrit like the *Vasudevahiṇḍi*[3] and the *Bṛhatkathāślokasaṃgraha*[4] provide us an approximate idea about the likely contents of the lost work. On the basis of these extant versions, it can be assumed that the *Bṛhatkathā* narrates primarily the story of its hero Naravāhanadatta, who, in the course of his adventures, marries several maidens and finally achieves sovereignty over the semi-divine Vidyādharas. This main story is preceded by the story of Naravāhanadatta's father Udayana and his adventures.

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 19-24.

* Department of Sanskrit, Aligarh Muslim University, Aligarh - 202 002, India.

1. Warder, A.K., *Indian Kāvya Literature*, Volume II, Delhi, 1974, Second Revised Edition, Delhi, 1990, p. 116.
2. *śrīrāmāyaṇa-bhārata-bṛhatkathānām kavīn namskurmaḥ /*
   trisrotaseva sarasā sarasvatī sphurati yair bhinnā //
   Āryāsaptaśatī, 34; ed. Durgaprasad & Kashinath Sharma, Pandurang Parab, 2nd ed., Nirnaya Sagara, Bombay, 1985.
3. Vācaka Sanghadāsagaṇi, *Vasudevahiṇḍī, Prathamakhaṇḍa*, ed. Chaturvijay Muni & Punyavijay Muni, 1933, First Reprint : Gujarat Sahitya Academy, Gandhinagar, 1989; Mahattara Dharmasenagani, *Vasudevahiṇḍī, Madhyama Khaṇḍa*, Part 1, ed. H. C. Bhayani; L.D. Institute of Indology, Ahmedabad, 1987.
4. Budhasvāmin, *Bṛhatkathāślokasaṁgraha*, English Translation with Text, Poddar, Ram Prakash & Sinha, Neelima, Varanasi 1986. See also *Bṛhatkathāślokasaṁgraha, A Study* by (Late) Agrawala, Varanasi, 1974.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

What are Guṇāḍhya's sources for these two characters Udayana and Naravāhanadatta ? Udayana was a historical king of Vatsa country, with his capital at Kauśāmbī.[5] He was a younger contemporary of the Buddha. He is well known to the Pali tradition. In Pali, he is called Udena. Several legends describing various episodes of Udena's life are available in both canonical and non-canonical works in Pali.[6]

These narrate that Udena was the son of king Parantapa of the Vatsa country. While his mother was expecting him, she was carried away by a huge bird, which left her in a forest. There she was given shelter by a sage, who helped her in bringing up her son Udena. When the news reached Udena about his father's death, he went to Kauśāmbī and reclaimed his kingdom. Later on Udena was taken captive by Caṇḍa Pajjota, the King of Avantī. Udena eloped with Pajjota's daughter Vasūladatta to Kauśāmbī.

Thus Pali sources narrate all the important events of Udayana's life. These were apparently retold by Guṇāḍhya in his *Bṛhatkathā*, because these occur in the extant versions of the *Bṛhatkathā*, like the *Bṛhatkathāślokasaṃgraha*.

However, none of the stories available in Pali mentions Udayana's son Naravāhanadatta. A son of Udayana is mentioned in the *Dhonasākha-Jātaka*, but his name is Bodhi and not Naravāhanadatta. Among the activities of Prince Bodhi, the building of a beautiful palace called Kokanada, in the province of Bhaggas, is especially recorded.[7] According to the *Petavatthu*-commentary, Udayana survived the Buddha; but whether his son Bodhi succeeded him or not is not known.[8]

---

5. Advāl, Nīti, *The Story of King Udayana, as gleaned from Sanskrit and Prakrit Sources*, Varanasi, 1970. See also, Malalaśekera, *Dictionry of Pali Proper Names*, Vol. 1, London, 1960, under Udena.
6. Among the Pali canonical works which narrate the stories and some particular incidents are some of the *Jātakas*, the *Chullavagga* of the *Vinaya Piṭaka*, the *Samyutta Nikāya* and the *Majjhima Nikāya*. The non-canonical Pali sources are the commentaries of Buddhaghoṣa, Dhammapāla and others. The most important of these commentaries is the one on the *Dhammapada*; it narrates the story of King Udayana in detail.
7. *The Jātaka*, Book Vol. III, No. 353; ed. Cowell, E.B., Pali Text Society, London, 1957, Pg. 105.
8. Malalasekera *Op.Cit.* Vol. 1, London, 1960, p. 380.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

A. K. Warder states that Naravāhanadatta is the "imaginary son" of Udayana.[9] That is to say, while Udayana is a historical personality, Naravāhanadatta is wholly a fictitious character invented by Guṇāḍhya. But here too Guṇāḍhya must have had some sources from which he created the story of Naravāhanadatta and his becoming the king of the semi-divine Vidyādharas.

Ludwig Alsdorf has shown that Vidyādharas play an important role in Jain cosmography and mythology.[10] The fact that Naravāhanadatta's story has been adapted by Jain in the *Vasudevahiṇḍī*, shows that there must have been, at least, oral traditions regarding Vidyādharas already at the time of Guṇāḍhya. Alsdorf states that Guṇāḍhya did not freely invent the Vidyādharas, but, must have derived them from the folklore of his region.[11]

The various episodes in the life of Naravāhanadatta are mainly related to Vidyādharas and their super-human *vidyās*. Naravāhanadatta marries several Vidyādhara- maidens and obtains certain *vidyās* and finally becomes the Vidyādhara sovereign. The cycle of stories related to Udayana, on the other hand, has no connection with the Vidyādharas. Although Udayana possesses certain powers such as curing the effect of poison, taming elephants and playing the lute and so on, he obtained these powers from Nāgas[12] and not from Vidyādharas.

Thus the cycles of stories connected with Naravāhanadatta and those connected with Udayana appear to be distinct and independent originally. It was Guṇāḍhya who

---

9. Warder, A.K. *Op. Cit.* Vol. II, p. 119 : "Guṇāḍhya gave Udayana an imaginary son, Naravāhanadatta, endowed with all the virtues of his ancestors and rising to universal empire...".
10. Ludwig Alsdorf, "Zur Geschichte der Jaina-Kosmographie und - Mythologie" in : Ludwig Alsdorf : *Kleine Wiesbaden*, 1974, pp. 71-100.
11. Ludwig Alsdorf : *Kleine Schriften*, Wiesbaden, 1974, pp. 75.
12. See *Bṛhatkathāślokasaṁgraha*, 5.112-151. Udayana's association with Nāgas is also narrated in the "*Udayana-prabandha*" in Rājaśekhara Sūri's *Prabandhakoṣa*, Śāntiniketan, 1935, pp. 86-88. Here it is narrated that Udayana visits the Nāgaloka and marries a Nāgakanyā called Vasudattikā. But Rājaśekhara Sūri remarks that since the marriage of human beings with divine Nāgas is not possible, this story is not acceptable to the Jains. (*iyaṃ kathā jainānāṃ na sammatā, devajātīyair nāgaiḥ saha mānavānāṃ vivāhāsaṃbhavāt*).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

combined these two distinct streams of narratives by making Udayana the father of Naravāhanadatta.

Guṇāḍhya's blending of two distinct streams of narrative succeeded because the protagonists of the two streams, namely, Udayana and Naravāhanadatta, have many things in common. As A. K. Warder remarks, "The son of the amorous Udayana surpassed even his father in the conquests of love : it is love which is the aim of all his efforts, politics and war being purely incidental."[13] To use the terminology of dramaturgy, both Udayana and Naravāhanadatta are of the *Dhīralalita* type.[14] Rāma, the hero of the *Rāmāyaṇa*, wins the hand of Sītā by the heroic act of lifting and stringing Śiva's mighty bow. In the *Mahābhārata*, Arjuna wins Draupadī by his extraordinary skill in archery. On the other hand, Udayana and Naravāhanadatta win over maidens, not by their prowess, but by their *kalās*, by the art of playing lute and singing, and by their personal charm. Marriages for both of them are the means of extending their power. In the case of Udayana, to extend his power over the neighbouring Magadha; in the case of Naravāhanadatta, over the celestial kingdom of Vidyādharas.

It appears, therefore, that at Guṇāḍhya's time, there existed two distinct and independent cycles of stories connected respectively with Udayana and Naravāhanadatta. Interestingly enough, this distinction between the two cycles was strictly maintained even after Guṇāḍhya's time, in all writings except in the various versions of the *Bṛhatkathā*. Several Sanskrit dramatists and poets borrowed the theme of Udayana and Vāsavadattā for their works. Dramatists like Bhāsa and Harṣa deal exclusively with Udayana, without once mentioning Naravāhanadatta. Bhāsa's *Pratijñāyaugandharāyaṇa* and *Svapnavāsavadattam*, Harṣa's *Priyadarśikā* and *Ratnāvalī*, are based on the *Bṛhatkathā* stories related to Udayana. In Kālidāsa's time,

---

13. Warder, A. K., *Op. Cit.* Vol. II, p. 123.
14. *niścinto dhīralalitaḥ kalāsaktaḥ sukhī mṛduḥ*
Dhanañjaya, *Daśarūpaka*, 2.3, ed. Kashinath Pandurang Parab, V ed., Nirnaya Sagar, Bombay, 1941. Indeed this definition is based on the character of Udayana in Harṣadeva's *Ratnāvalī*. For Dhanañjaya, the *Ratnāvalī* is the Nāṭikā par excellence.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Udayana stories became part of the folklore in the Avantī region.[15]

Even elsewhere, there are frequent references to the *Bṛhatkathā*, to Udayana and his exploits, but Naravāhanadatta (or even Bodhi) is never mentioned in these contexts as Udayana's son.

While the Sanskrit dramatists were thus attracted exclusively towards the Udayana legend, the Jain poets were mainly fascinated by the adventures and marriages of Naravāhanadatta. The first and foremost of these Jain works is the *Vasudevahiṇḍī* of Saṅghadāsagaṇī Vācaka, composed in the *Mahārāṣṭrī* Prakrit. It is the earliest extant version of the *Bṛhatkathā*. It is actually an adaptation and not a faithful paraphrase of the *Bṛhatkathā*. Saṅghadāsagaṇī adapted the story of Naravāhanadatta, his adventures and marriages, and attributed all these to Vasudeva, the ideal hero of Jain. In this adaptation, he made a number of changes to the original episodes and blended them with Jain ethics. The emboxed stories clearly indicate that the author composed the work for didactic purpose of the Jains. Nevertheless, Jains' fascination for the Naravāhanadatta's theme is unmistakable, even though he was transformed into Vasudeva.

Later on several Jain poets, namely Jinasena (783 AD) in his *Harivaṃśa-purāṇa*[16] and *Ādipurāṇa*,[17] Guṇabhadra (897 AD) in the *Uttarapurāṇa*,[18] Haricandra in the *Jīvandhara-campū*[19] and Padmasundara Sūri (16th Century) in the *Yadusundara-*

---

15. *prāpyāvantīn udayana-kathā-kovida-grāmavṛddhān, Meghadūta, Pūrvamegha,* 31; ed. Chaudhury, J.B., Calcutta, 1950; *Kālidāsa Granthāvalī, Śloka* No. 32. See also the following verse, which is found only in a few manuscripts of the *Meghadūta.*
pradyotasya priyaduhitaraṃ vatsarājo' tra jahre
haimam tāladrumavanam abhud atra tasyaiva rājñaḥ /
atrodbhrāntaḥ kila nalagiriḥ staṃbhaṃ utpātya darpād-
*ityāgantūn - ramayati jano yatra bandhūn abhijñaḥ, Purvamegha //*35.
Kalidasa Granthāvali, ed. Tripathi Brahmānanda, Chowkhamba Surabharati, Varanasi, Revised edition 2002.
16. Jinasena, *Harivaṃśapurāṇa,* Bharatiya Jnanapith, New Delhi, 1978.
17. Jinasena, *Ādipurāṇa,* ed. & tr. Panna Lal Jain, Bharatiya Jnanapith, Varanasi, 1963.
18. Guṇabhadra, *Uttarapurāṇa,* Bharatiya Jnanapith, Varanasi, 1968.
19. Haricandra, *Jīvandhara-campū,* Bharatiya Jnanapith, Varanasi, 1958.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

mahākāvya,[20] all have dealt with Naravāhanadatta theme in great elaboration, but, always in the form of the adventures and marriages of Vasudeva. It is most probably because the Naravāhanadatta stories are related to Vidyādharas and their *vidyās*, and the Vidyādhara stories are very popular amongst the Jain poets. A comparative study of these Jain works shows that these were all inspired by the *Vasudevahiṇḍi*.

This does not mean that the Jains were indifferent to the Udayana legend as such. Many Jain writers narrate the stories of Udayana in their works. Some of the works which contain the stories of Udayana are the *Triṣaṣṭiśalākāpuruṣacarita* of Hemacandra (1160-1172 AD),[21] the *Kumārapālapratibodha* of Somaprabhācārya (1184 AD),[22] the *Prabandhakośa* of Rājaśekhara Sūri (1348 AD),[23] and the *Vividhatīrthakalpa* of Jinaprabha Sūri (1389 AD).[24] Again, none of these works mentions Naravāhanadatta as Udayana's son.

All these details prove that the cycle of stories related to the birth, adventures and marriages of Udayana on the one hand and the cycle of stories related to the birth, adventures and marriages of Naravāhanadatta on the other, were definitely two different cycles of stories. These two streams were quite independent of each other. They must have formed part of the floating popular literature. Guṇāḍhya found them equally interesting and so he combined the two cycels through dramatic innovation : he made Naravāhanadatta the son of Udayana.

The *Bṛhatkathā*, therefore, can be considered a confluence where two distinct streams of narrative meet; one probably Buddhist in origin and the other Jain; one semi-historical and the other semi-mythical.

20. Padmasundara Sūri, *Yadusundara-mahākāvya*, ed., Rawal D.P., L.D. Institute of Indology, Ahmedabad, 1987.
21. Hemacandra, *Triṣaṣṭiśalākāpuruṣacarita*, Bhavanagar, 1961.
22. Somaprabha, *Kumārapālapratibhodha*, ed. Jina Vijaya Muni, Gaekwad Oriental Series, No. 14, O.I. Baroda, 1920.
23. Rājaśekhara Sūri, *Prabandhakośa*, ed. Jina Vijya Muni, Singhi Jain Series, No. 6, Santiniketan, 1935.
24. Jinaprabha Sūri, *Vividhatīrthakalpa*, ed. Jina Vijaya Muni, Singhi Jain Series, No. 10, Santiniketan, 1934.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE *VĪRAŚAIVA* PHILOSOPHY AND MYSTICISM IN THE LYRICS OF SIDDHARĀMA ŚIVAYOGĪ

DAN A. CHEKKI*

Introduction

Human development is rooted in spirituality, a perspective in which everyday human events are contextualized by strongly held and deeply felt personal beliefs about the meaning of life. The *Vīraśaiva* philosophy is a many splendored mosaic based upon a solid foundation of the ideology of monotheism, along with the principles of liberty and equality, a strong work ethic, community service and sharing, a righteous code of conduct, and the spiritual goal of attaining ultimate union with the Divine.

Among the multitudinous philosopher-poets of the twelfth century, Siddharāma was one of the eminent mystics. He had acquired esoteric knowledge, occult powers, and a 'third eye', according to his biographer-poet Rāghavāṅka. Siddharāma was also engaged in charitable community service activities such as building temples and ponds, as well as shelters and water fountains, in the region surrounding (Sonnalige) Sholapur, Maharashtra, India. He commanded great respect among his followers.

Despite his extraordinary yogic powers, Siddharāma was not yet a *Śivayogī*, a *Vīraśaiva*. It was Prabhu who, on his way to Kalyana, encountered Siddharāma and convinced him that community service and occult powers are not the only requirements for attaining the spiritual goal of ultimate union with the Divine. The Śiva knowledge is also a prerequisite for attaining the eventual union with the Supreme Reality. After a prolonged and heated debate, Siddharāma was convinced of the need to be in the company of the *Vīraśaiva* saints in order to learn and experience the *Vīraśaiva* philosophy and practice.

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 25-34.

* Department of Sociology, University of Winnipeg, 515, Portage Avenue, Winnipeg, Manitoba, R3B 2Eq CANADA.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

He accompanied Prabhu to Kalyana, and was very impressed by the assembly of *Vīraśaiva* saints and their way of social and spiritual life. In the presence of Siddharāma, at the Hall of the Śiva Spiritual Experience in Kalyana, a controversial debate regarding his eligibility for membership took place. At the request of Siddharāma, it was Chennabasava who finally initiated the former into the *Iṣṭaliṅga* philosophy and the *Vīraśaiva* way of life. As a consequence, Siddharāma underwent a profound spiritual transformation. His lyrics are not only devotional, but also reflect Siddharāma's deep knowledge of the *Vīraśaiva* philosophy, mysticism and culture.

The purpose of this essay is to delineate some of the salient aspects of Siddharāma's thoughts on the *Vīraśaiva* philosophy, religion and society. Let us begin by identifying his concept of Śiva, the Supreme Reality. There is a remarkable consensus among the *Vīraśaiva* philosopher-poets about the concept of Śiva. In many ways, the notion of Śiva conforms to the conceptualization of the *Brahman* described in the Upaniṣads. The impressions of Śiva that are depicted by Basava, Prabhu, Chennabasava, Sister Mahādevī and a host of other *Vīraśaiva* saints, including Siddharāma, are similar.

The Concept of Śiva

Siddharāma describes Śiva in many enchanting words. The Great God Śiva is both with form and without form. Śiva is Bliss, immaculate, beyond time and space, and beyond thought and speech. He addresses Śiva : "When I look at Thee, O Lord, my eyes are dazzled and stunned ! Beyond the effulgent light of millions of Suns is thine infinite Radiance !" Furthermore, Siddharāma indicates that the contemplation of the form must sublimate itself in formlessness instead of wholly absorbing into the form itself.

Again speaking of Śiva, Siddharāma tells us that Śiva is formless form that no one can see and touch. He casts no shadow and leaves no footprints; He is unfathomable and incomprehensible, though visible to our eyes. "Like seed and tree Thou art, O Lord : The Formlessness is changed to form; whether He is, He is not there; O Lord, You have turned to Void !"

Siddharāma reinforces the *Vīraśaiva* monotheistic doctrine. He says that just as there are no differences among the seven days of the week even though we give them

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

seven names, just so, God is but one; He is many in one and one in many. In both form and formlessness, Śiva is but one. As a devotee, Siddharāma gratefully, acknowledges Śiva's Grace : "How bounteous is your grace, O Lord !" The *Vīraśaiva* doctrine that Śiva is the supreme power creating and controlling the entire universe is evident, when Siddharāma states that the forces of reason, will and act are influenced by Śiva. "Just as bangles and necklaces are made from the same gold, just as many pots are made by the same clay, the whole universe is created, by the Great *Liṅga* (Śiva)." In the beginning, the middle, and the end, there is nothing but Void (i.e. Śiva, *Liṅga*). There is no difference between the individual soul and Śiva. Within the heart of the Conscious Self dwells the Supreme in the form of Intellectual Light. The timeless Śiva is *Iṣṭaliṅga*. "I see Him with my eyes, but again I see Him not !"

The *Guru*

Almost all the *Vīraśaiva* philosopher-saints focus upon the *Vīraśaiva* Trinity of the *Guru*, *Liṅga* and *Jaṅgama*. Although a later entrant into the *Vīraśaiva* fold, Siddharāma is no exception in emphasizing the centrality of the triad representing Lord Śiva in concrete form for the benefit of the devotees. Śiva is made of the *Guru* for softness, the *Liṅga* for taste, and the *Jaṅgama* for form. These three respectively constitute our body, mind and spiritual wealth. The *Guru* initiates into the *Liṅga* lore; the *Liṅga* is instrumental in sublimating our senses; and the *Jaṅgama* cleanses our worldly taints. However, these three are all essentially one and the same manifested in the Lord Śiva.

The body is purified through the *Guru*, the mind through the *Liṅga*, and material wealth through the *Jaṅgama*. One becomes a real devotee after sublimating the taints associated with the body, mind, and wealth. According to Siddharāma, the *Guru* who is immersed in the Śiva Experience is the perfect *Vīraśaiva*. He is the embodiment of bliss, and is free from the shackles of rebirth. Siddharāma pays special tribute to his *Guru*, Chennabasava, who initiated him into the *Iṣṭaliṅga* philosophy. Siddharāma stresses the belief that one cannot know Lord Śiva unless one is blessed with the *Guru*'s grace.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

It is the *Guru* who transcends the bonds of the material world and experience the *Liṅga* in both formlessness and form within the cosmic principle, and who erases ignorance and the cycle of births and deaths. Siddharāma tells us that, because of the *Guru*'s grace, his body, mind and wealth were purged of their worldly impurities. Furthermore, he gives credit to his *Guru* for not only initiating him into the *Śaiva* philosophy and experience, but also for his knowledge of the importance of the pure (*śuddha*), the perfect (*siddha*), and the immaculate (*prasiddha*) grace (*prasāda*). In fact, it was the *Guru* Chennabasava who, by installing the *Liṅga* on Siddharāma's palm and laying the hand upon his crown, enlightened Siddharāma's mind and will with the Supreme Light.

The *Liṅga*

When he proclaims that the devotee must heartily worship the *Liṅga* and also observe the splendor of the *Liṅga*, Siddharāma's mystical ecstasy knows no bounds. At the sight of the *Iṣṭaliṅga* on his palm, Siddharāma's heart was rapt in love, his body was dissolved, and the Lord permeated his soul. Thus Siddharāma addresses his *Iṣṭaliṅga* : "O impenetrable Śiva, whom none can penetrate, my *Guru* has installed you on my palm. When shall I feast my eyes, O *Liṅga*, on Thy loveliness until all sense of body is lost ? O, when shall I rejoice to look upon Thee every way and dwell in transcendental solitude ?"

The devotee should wear and worship the *Iṣṭaliṅga* because of its spiritual magnificence and glory, and not because it solves the riddle of life or our miseries. The very embodiment of the Supreme Lord, the *Iṣṭaliṅga* bestows the wealth of the Integral Consciousness, the Real Bliss. While Śiva knowledge is eternal, ignorance is not; while the body is ephemeral, the *Liṅga* is eternal. Within the *Liṅga*, the devotee worships the entire universe.

Siddharāma adopts simple and beautiful metaphors to convey the intricate and labyrinthine *Vīraśaiva* philosophy. The following lyric is just one example of his poetic genius :

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

"As the beams hidden in the solar disk;
As the tree hidden in the seed;
As curds and butter in wholesome milk----
So, too, *Linga* is concealed within you,
Seeing the *Liṅga* in yourself,
And seeing yourself in the *Liṅga*;
Seeing in yourself
the entire universe of things,
Make me realize the (*Vīraśaiva*) way."

The *Jaṅgama*

The *Jaṅgama* is another manifestation of Lord Śiva. Siddhrāma delineates the characteristics of the ideal, or perfect, *Jaṅgama* and distinguishes them from the fake, or less than perfect, *Jaṅgamas*. The *Jaṅgama* is a *Śivayogi* who embodies Existence (*sat*), Consciousness (*cit*), and Bliss (*ānanda*), and he is united with Śiva. He is free from earthly desires and attachments, praise and censure, joys and sorrows, and the cycle of births and deaths. The true *Jaṅgama* is the Supreme Lord Śiva himself, who possesses the traits of excellence, and who is pure in thought, word and deed.

According to the *Vīraśaiva* philosophy, as stated by Siddharāma as well as other *Vīraśaiva* saints, in essence, the *Jaṅgama*'s body is the devotee's and the devotee's body is the *Jaṅgama*'s. In principle, there is no difference between the devotee and the *Jaṅgama*. The devotee is the juice and the *Jaṅgama*, its taste. The *Jaṅgama* must not beg, nor must the devotee wait until he begs. Unless the *Jaṅgama* adheres to the *Vīraśaiva* code of conduct, of what use is it to wear the *Jaṅgama* garb ?

The great *Jaṅgama* is he who is immersed in the Śiva spiritual experience. He is the one who wears the skull cap of equanimity; who applies the holy ashes of the Infinite; who wears the immaculate Rosary beads of universal charity and the waistband of detachment; and who holds on his palm the *Liṅga* and lives in delight of the Śiva knowledge, free from evil habits and sensual recklessness. As described by Siddharāma, this *Jaṅgama Śivayogī* wears the robe of unselfishness.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The Six-phase Spiritual system

One of the distinguishing features of the *Vīraśaiva* philosophy is the six-phase (*Ṣaṭsthala*) spiritual system. This system encompasses a process wherein the devotee (*bhakta*) embarks upon a spiritual journey eventually leading to the individual soul's union (*aikya*) with Lord Śiva. Siddharāma indicates that the devotee of Śiva is all-compassionate and, enriched with Śiva knowledge, perceives all living beings as being on a common footing. The devotee is expected to lead a life of righteousness, and also to reflect upon the nature of Śiva knowledge and action with the ultimate goal of attaining the union with Lord Śiva.

Like a cloud, a mirage, a rainbow or a dream, our body, material wealth, pleasures and pains last only for a short time. Siddharāma, therefore, draws our attention away from transient earthly desires and emphasizes the need to pursue the eternal bliss of the union with Lord Śiva. The spiritual stages of *Maheśa, prasādī, prāṇaliṅgī* and *śaraṇa* are the various steps in the spiritual journey prior to achieving the state of ultimate union with the Supreme Reality.

The seer or saint (*śaraṇa*) is one who has sublimated lust, anger, greed, pride, jealousy and so forth. He is a great soul, devout and virtuous, who practises what he preaches and preaches what he practises. He is unaffected by joys and sorrows or praise and censure. His way of life is *Liṅga* incarnate; his speech is *Liṅga*'s grace. He accepts, with equanimity, whatever fortune or misfortune occurs as Śiva's grace. The *śaraṇa* is beyond thought and speech; in other words, he is the embodiment of Śiva himself.

Siddharāma appeals to God : "When would you absorb me as silence is absorbed in sound, and as Sun-rays are absorbed in space at Sunset ?" He describes the state of union with Śiva in several of his lyrics : "Look, darkness is no more in contact with the Light." I will place my life into His hands until I am made one with Śiva. If rivers flow into the ocean, they become the ocean. After the union of my soul with the *Liṅga*, my senses are deified. There is no difference between the soul (*aṅga*) and the *Liṅga* in the ultimate union, as they are made one.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

In the final spiritual stage of attaining the union with Śiva, the dual sense of 'I' and 'You' disappears. Although the devotee initially perceives the difference between the *Guru* and the disciple, the *Liṅga* and the devotee, after uniting with the Supreme Lord and attaining the ultimate Bliss, the earlier delusions of the mind vanish and the devotee's soul merges into the Void; Śiva, *Liṅga* !

The *Śivayogi*

After undergoing the process of initiation by Chennabasava and receiving the *Iṣṭaliṅga*, Siddharāma, being a *yogī par excellence*, realized that *Śivayoga* exceeds all other kinds of *yogas*. By his *Guru*'s grace, he became a pure *Śivayogī* and found, in *Śivayoga*, eternity. Siddharāma comprehended that the visible is what perishes, whereas the formless, Real, Void of voids alone is imperishable, and he meditated on the *Iṣṭaliṅga*; that is the formless transformed into form, and the form transformed into formlessness. In other words, the contemplation of both form and formlessness are characteristics of the *Vīraśaiva* philosophy.

The Code of Conduct

The *Vīraśaiva* code of conduct is another major dimension of the philosophy and ethics of Vīraśaivism. Adherence to the code of conduct is a prerequisite to the devotee's achieving the spiritual goal of attaining union with Śiva. Siddharām points out that some have knowledge of the Divine, but take no action; others indulge in action, but have no knowledge of the Divine. Both divine knowledge and righteous behaviour (action) are necessary for achieving the union with Śiva. Śiva loves those whose deeds and words are the same.

Knowing thyself is another cardinal principle of the *Vīraśaiva* philosophy. Siddharāma insists that those who have vowed to know themselves are *Vīraśaivas*. As stated earlier, knowledge alone is not enough. For instance, as Siddharāma suggests, the knowledge of the philosopher is wasted in rumination and argument; the knowledge of the priest is wasted upon recitation of words (*mantras*); and the knowledge of the businessman is wasted in acquiring wealth. All these actions lead

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

to rebirth and worldly entanglements as opposed to attainment of the ultimate Real Bliss.

Society and Culture

Siddharāma criticizes and ridicules the various Brahmanic rituals that display human frailty and hypocrisy. For example, Siddharāma asks : "What if you commit sin and bathe in a sacred river ? What if you bathe in a sacred river and then commit sin ? Will you be able to cleanse your sins ? Can the sacred river Ganges offer you rewards ? What good is it if you wander over the globe and go on pilgrimages to those 'holy' places such as Kashi (Varanasi) and Rameshwar unless you acquire knowledge of the Divine by casting off your worldly attachments and vices and transcend the material world ? When you go on a pilgrimage all you get to see are hermits, not the nature of the Lord Śiva."

Furthermore, Siddharāma deplores the mere recitation of *mantras*, the practice of wearing Rosary beads, the reading of religious texts, or the wearing of a saffron-coloured robe without also following the *Vīraśaiva* code of conduct and possessing knowledge of Lord Śiva. Likewise, he rejects the notion of heaven and hell and discards the belief in astrological auspicious and inauspicious time and place. He indicates that all space and time are auspicious since Śiva is all pervasive and infuses *supra* energy.

Siddharāma reiterates the monotheistic principle of the worship of one God only-Śiva and none other. There are no grace or blessings for those who worship many gods and goddesses. The Lord shall cast them in a terrible *inferno*. He also makes a clear distinction between *Śaivas* and *Vīraśaivas*. The former worship the Śiva idol installed in the temple, while the latter worship the *Iṣṭaliṅga* received by the *Guru*'s grace.

There is a noteworthy consensus among the *Vīraśaiva* philosopher-saints that the egalitarian principle is the bedrock upon which the *Vīraśaiva* social structure is built. According to Siddharāma, there is no person who is high-born or low-born. The

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

knowledge gained from the Śiva-experience does not pay attention to one's status at birth. All those devotees of Śiva who meditate and worship Him are equal, irrespective of their caste at birth. He rejects the caste system that is based on inequality. More importantly, a *Vīraśaiva* is one who can transcend the four-fold caste system. Siddharāma strongly advocates gender equity. He says : "A woman is neither a woman nor a demon; a woman truly represents Lord Śiva !"

Prophecy

It is interesting to reflect upon some of the prophecies and forecasts that were made by Siddharāma more than eight hundred years ago. He predicted that insects will serve as food; a fiery rain will pour; the numerous castes and subcastes will be rolled into one; all kings and queens will have to work like ordinary persons; truth will deteriorate and righteousness will be a rarity; cunning and deceit, murder and theft, and adultery and lust will spread the world over; and spiritualists and materialists will be helter-skelter and confused. Furthermore, he foretold the decline of religiosity by symbolically suggesting that the golden pinnacle will be squandered; the Rosary beads will be scattered and depleted; elders and teachers will lose honour and esteem; cows will be slaughtered; and the ethical centre of Sonnalige will decay !

Conclusion

The foregoing discussion demonstrates the significant contribution that Siddharāma has made to the *Vīraśaiva* philosophy and mysticism. His lyrics have not only enriched the Kannada literature, but have also profoundly influenced the successive generations of *Vīraśaiva* philosopher-poets. As a philosopher-poet, Siddharāma compares life to lamp and also to a cloud.

"Life is a lamp : one moment it is bright,
Another, a wind puffs out its light.
Life is cloud : one moment overhead,
Another, its grandeur will vanish."

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The lyrics of Siddharāma *Śivayogī* should be essential reading for all those interested in the *Vīraśaiva* religion, philosophy and mysticism. His breadth and depth of knowledge, as well as his insights into the spiritual way of *Vīraśaiva* life, as reflected in his thoughtful lyrics, deserve further study and systematic comparative research.

Bibliography

Chekki, D. A. : *The Philosophy and Ethics of the Veerashaiva Community*, Lewiston, NY : The Edwin Mellen Press, 2003.

: *Religion and Social System of the Veerashaiva Community*, Westport, CT : Greenwood Press, 1997.

Menezes, A. and S.M. Angadi (TR) : *Vacanas of Siddharāma*, Dharwād : Karnatak University, 1978.

Siddharāma Charitra by Rāghavānka (Kannada), edited by T.S. Venkannayya and D.L. Narasimhācar, Mysore : T.S. Venkannya Smāraka Granthamāle, 1975.

Siddharāmeśvara Vacana Saṁpuṭa (Kannada), Vol. 4, edited by S. Vidya Sankara, Bangalore : Government of Karnatak, 1993.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

RANAKPUR TEMPLES : A TREASURE HOUSE OF ART & ARCHITECTURE

PRANAV DEV*

Introduction

Jain temples have a glorious tradition of stone art. The unique galaxy of the temples of Ranakpur, which has now become world famous, had been lying in oblivion, till the annexation of Anandji Kalyanji Trust in 1896. Ranakpur near Udaipur is a small, lonely wooded glen among the Aravali hills, a place of great tranquility and beauty populated by dancing peacocks and playful monkeys. It was also known as Ranapur.

The site of celebrated Jain temples in Desuri Tehsil of Pali district (Rajasthan), Ranakpur or Ranapur is situated[1] in latitude 25°7' N. and longitude 73°28' E. about 101 Km. south-east of Pali district, head-quarter and about 9 Km. south of Sadri town. The nearest Railway station is Falna about 36 Km. from here.

There are three Jain temples here, that of Adinath, Neminath and Parshvanath. However, temple of Parshvanath is known as Veshya Mandir[2] (Temple of prostitute) due to sexual statues on outside of temple walls. Famous Poet Meha in his *Ranigpur Stavana*, (V.E. 1499) mentions about seven temples other those existing at Ranakpur. Except these temples, all other temples have been decomposed. The remaining two temples are situated in front of the main temple of Adinath. Poet, Meha has provided many details of these temples. Slightly away from these temples, but within easy reach, is a Surya Mandir (Sun temple). The main *Chou-Mukha* (four-faced) temple is also

---

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 35-45.

* 2.D.23, Housing Board Colony, Jhalawar (Rajasthan)-326 007.

1. Erskine, K.D. : *W.R.S. Residency & Bikaner Agency Gazetteer*, p. 182.; Sehgal K.K., *Rajasthan District Gazeteer. Pali*, 1976, pp. 474-75.
2. Bhandarkar, *Annual Reports of Archaeology*, 1907-8, p. 211.
3. शर्मा गोपीनाथ - राज. का इतिहास, शिवलाल अग्रवाल एण्ड कम्पनी, आगरा, १९९५, पृष्ठ ५८७.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

called "*Trilokya dīpaka.*" At the time of foundation of the main Temple of the group, the total expenditure of construction was ninty nine lakh Rupees[3]. The stone used in the temple is said to have been excavated from the mines of Sonana and Sewari in the Pali district.[4]

Historical Background :

The earlist reference to this place is found in a Copper plate of Nandiya (Rajputana Museum, Ajmer) dated V.E. 1494, which was issued by Maharana Kumbha from his camp at Ranakpur. This is a huge temple ruling out the possibility of a single financer.[5] Temple of Adinath was built by Shresthi Dharana Shah,[6] who was encouraged by the warrior, administrator and great builder Maharana Kumbha of Mewar in the year 1439 A.D. The Rana not only gave an impetus, but, also contributed financially to the temple, for Ranakpur was a part of the Mewar territory during his ragime. but an inscription on a pillar states that one Deepak, Somapura Brahmin was the chief architect[7] producing the building to the order of a "devout worshipper of the Arhats" named Dharanaka in V.E. 1496[8]. Deepak was assisted by more than fifty assistant architects[9]. According to an inscription of V.E. 1647 (1520 A.D.), the eastern gate and *Meghanāda-Maṇḍapa* were added to the temple by the Pragvat family at Kheta, and Nayak of Usmanpur. The above family repaired the eastern gate at the expenses

---

3. जैन, जय राज : शारदा राणा कुम्भा वि. कला मन्दिर रणकपुर, पृष्ठ १४८-१५१.
4. Sehgal, K. K. *Op. Cit.*
5. Somani, Ram Vallabh, *History of Rajasthan*, Jain Pustak Mandir, Chaura Rasta, Jaipur, 1993, p. 411.
6. Pal, H. Bhisham, *The Temple of Rajasthan*, Prakash Publishers, Jaipur, 1969, p. 32.
7. Percy Brown, *Indian Architecture* (Buddhist and Hindu).
8. Ranakpur Chu-Mukha Temple Inscription :
   स्वस्ति श्रीचतुर्मुखीजनयुगादीश्कराय नमः ॥ श्री मद्धिकमतः १४९६ सख्यवर्षे श्री मदपाटराजाधिराज.....राणश्रीकुभकरर्ण्णे-सर्वोर्वीपतिसार्वभौमस्य विजयमानराज्ये तस्य प्रसादपात्रेण.....सं. धरणकेन.....राणपुरनगरे राणाश्रीकुभकर्ण्णनरेन्द्रेण स्वनाम्ना निवेशिततदीयसु प्रसादा देशतस्त्रैलोक्यदीपकाभिधानः श्रीचतुर्मुखयुगादीश्वर विहारः कारितः प्रतिष्ठितः.....कुतमिदे च सूत्रधारदेपाकस्य अयं च श्रीचतुर्मुखविहार आचंद्रकिनदतात ॥
9. शारदा, महाराणा कुम्भा, पृ. १४३-४५.
   Shah : *Studies in Jain Art*, p. 22.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of 48 gold coins. Although the inscription does not give the reason which necessitated the repairs, yet it seems that the temple suffered destruction at the hands of the Mughal army after it had occupied Kumbhalgarh (1578 A.D.). Ranakpur is almost at the foot of Kumbhalgarh. After Parasuram and Gogunda hill ranges. Maharana Pratap succeeded in recapturing Godawar within a few years. A persual of the colophon of Manuscript of *Gorā Bādal Chaupāi* composed at Sadari in V.E. 1645 (1588 A.D.) reveals that Godawar was then in Pratap's hands. during the regime of Maharana Amar Singh, the Mughal army again recaptured Godawar and appointed Gazani Khan Jalori as a Governer as is apparent from an inscription of V.E. 1663 (1606 A.D.) from Nadol. A fierce battle was fought near Ranakpur between Abdullah Khan and the Mewar army in which the latter emerged victorious. Most of the temples of Marwar suffered damages. A great number of them including Ranakpur were renovated after the treaty of 1615 A.D. when peace was at last restored. The temple of Ranakpur was renovated soon in V.E. 1678 and 1679 (1621-22 A.D.) under instruction from Vijayadevasuri.

Architectural Features :

The temple architecture of India has acquired a personality of its own. It had been laid down that :

"Temples are constructed for prosperity of the people and ornamentation of the cities, for the enjoyment of the people in this world leading to their salvation, for upholding truth, for permanence of religion in this world, for providing means at sport for Gods, and, to bring fame, longevity, welfare for the king."[10]

Thus the construction of temples by kings and the people was considered as an act of merit. The construction of a temple was governed by the principles laid down in the *Vāstuśāstra*. The Architect could not take liberties and was enjoined to carry out

---

10. सुरालयो विभूव्यर्थ भूषणार्थ पुरस्य तु ।
पराणो मुक्तिमुक्त्यर्य सत्यार्थं-चैव सम्पदा ॥
लोकानां धर्म हेतुश्च क्रीडाहेतुश्च स्वर्भूवाम् ।
कीर्तिरायुर्यशांस्यर्थ राज्ञः कल्याणकारकः ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

all the instructions laid down in the manuals. Of these manuals, Maṇḍana's "*Prāsāda-maṇḍana* and the '*Rūpamaṇḍana*' are the principal ones for period of Kumbha. They contain an exhaustive treatment of every aspect of the temple, such as names of various types of temples, the selection site, the time, when the construction work should begin, the materials of which the temple should be made, the plan of the temple, laws of proportions, the nature of super structure, the image to be sculpted for the temple. In short, every little thing from the laying of the foundation to the finish has been maticulously laid down. A temple would not be acceptable to society, if it were not built according to the canonical rules, and no one not versed in the *Vāstuśāstra* was recognised to possess any right to engage himself in temple building.

As a result of such rules and influences of physical features as well as religious beliefs, three distinct styles of temple architechtecture evolved in India. These three styles have in their turn again subdivided into a number of smaller groups. The three broad divisions of the style are : *Nāgara, Draviḍa* and *Vesara.* The connotation *Bhūmija* used by Maṇḍana is only another name of *Vesara.*[11] The *Vesara* style is distinguished by a barrel roof, the *Draviḍa* by its octagonal or hexagonal and *Nāgara* by its quadrangular shape. These distinguishing features are noticed at the upper part of the building. The best example of *Vesara* style in western India is to be found in the Telika Mandir in the fort of Gwalior. The *Vesara* style is rather rare. The *Nāgara* and the *Draviḍa* styles are widely spread over in India. The two styles vary considerably Pillars, Capitals, Mouldings differ in each but the most distinguishing feature is to be found in the *Śikhara.* In the *Nāgara* style, the *Śikhara* is curvilinior and conical in form and crowned by a coping stone (*āmalaka*) resembling a flat fluted melon supporting an investing pitcher. In the *Draviḍa* style, the *Śikhara* is pyramidical ascending in a series of horizontal terraces crowned by conical cap which looks like a miniature stūpa.

---

11. Acharya, P.K., *A Dictionary of Hindu Architecture*, p. 314, "In one of the epigraphical quotation (No. 15) *Bhūmija* is mentioned alongside *Draviḍa* and *Nāgara*, and this *Bhūmija* (Lit., Originated in the land where the document was written) is apparently same as *Vesara.*"

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

In Ranakpur temples. architecture acquired a distinctive type with the *Nāgara* style. The plinths of these temples stand on a high platform as those of the temples of Khajuraho, while the spires bear a striking resemblance to those of early Bhubaneswar temples.

Temple of Ādinātha has enormous basement for subsidiary shrines, twenty four spires or *śikharas* and five expceptionally large domes covering the sanctuaries. Altogether there are 1,444 intricately carved marble columns, no two exactly alike, and there is a huge Peepal tree reputed to be 350 years old, grown from one central courtyard, which is an example of a living *Kalpa-vṛkṣa.* Despite the vastness of the temple complex, the whole effect is one of light and grace.

The temple is built on a lofty basement almost square being 198 ft. by 205 ft. exclusive of the projections on each face. In the centre stands the main shrine open on four sides with the principal statue consisting of four directions. This combined image is that of Ādinātha and made out of white marble. The temple faces all the four directions. It is surrounded by 80 *Devakulikas* all around and four corner temples. In front of the *Garbha-gṛha* there are beautiful *maṇḍapas* known as *Rāṇā-Maṇḍapa, Meghanāda-Maṇḍapa* and *Nala-Maṇḍapa.* The western *Meghanāda-Maṇḍapa* is marked by its superiority over other *Maṇḍapas.*

Architecturally, the temple has many qualities. The design itself is of a complex of structures. The upper story also contains a similar shrine accessible by four doors opening the terraced roofs of the building. The lower and principal shrine has no door but only a small porch called *Mukhamaṇḍapa,* on a lower level is a *Sabhā-maṇḍapa* on each side approached by a flight of steps. Near the four angles of the court are four smaller shrines and on each of them are 20 domes like structures (*Maṇḍapas*) supported by about 240 columns. Four of these *maṇḍapas,* i.e. the central one of each group, are three storeys in height and stands higher than others. The one facing the principal entrance has a second dome over the first supported by 16 columns and is 36 ft. in diameter, the other being 24 ft. only in their diameter. Light is admitted to the building by four covered courts at the sides of these domes. The sides of the

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

temple between the subsidiary shrines and the entrance, are occupied by ranges of cells for images, each with a pyramidal roof of its own, but, without any partitioning walls. The total dimension covering about 48,000 sq.ft. by itself speaks of the immensity of the entire structure.

Besides the twelve in the central *śikharas*, there are eighty cells of very varied form and size surrounding the interior, and all their facades are adorned with sculptures. The internal effect of the cluster of columns is such that it is impossible to reproduce the variety of perspective and the play at light and shade, which results from the disposition of the pillars and of domes and from the mode in which the light is introduced. The immense number of parts in the building, their variety, their beauty no two pillars in the whole building being alike, the grace with which they are arranged, the tasteful admixture of domes of different heights combined with *śikharas* and the mode in which the light is introduced combindly produce an excellent effect.[12] Klaus Fischer evaluates this temple in these words "the principal impression conveyed by this temple is the variety and multiplicity of its parts, yet all are well proportioned and uniformly disposed within the scheme. Then there is the contract of the pointed spires with the ovoid domes and the foretted roofs, each of a different character and height, but each signifying the position of same chapel, hall or tabernacle within. According to Prof. K. D. Bajpai, this temple is a representative of a combination of grandeur and refinement of Jain architecture.[13] In the words of Ferguesson- " I know of no other building in India, of the same class, that leaves so pleasing an impression or affords so many hints for graceful arrangement of columns in an interior,"[14]

In front of this main temple, remaining two Jain temples are situated. One of them belongs to Pārśvanāth, and stands on high basement. The *Garbha-gṛha* and *Koli*

---

12. A.S.I., *Annual Report*, 1907-8 P. 211, Fergusson J., *History of Indian and Eastern Architecture*, Delhi, ii, pp. 45-47.
13. Bajpai, K.D. : 'Jain Architecture and Sculpture', *Prof. K. D. Bajpai Commemoration Volume*, Srivastava, A.L., *Panchala Sodha Sansthan*, Kanpur, 1992. p. 185.
14. Fergusson, J., *Op. Cit.* p. 242.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Maṇḍapa are also ornamented, but its *Raṅga-Maṇḍapa* is plain. The temple was also destroyed by the Mughal forces but was lastely renovated. The *Śikhara* and *Raṅga-Maṇḍapa* were built anew. Another temple of Neminath though small in size, has a carved *Mandovar*. The temple of Parshvanath has a few good dancing and sexual figures (*Maithuna-Mudrās*) of Apsarās and Surasundarīs. These statues, based on musical, dancing and sexual enjoyment can be divided into three groups. First group consists of sculptures of dancing Apsarās and Surasundrīs with extraordinary lust and lustrous emotions. Second group represented pre-stage of sexual inter-course. Somewhere the pair is embracing each other so enthusiastically that they look totally lost in each other. The male has his hand on the breast of the female and the female has her hands on the private parts of the male. The third kind of group has its turn into quite expose of *Maithuna Mudrās*.

The idolisers of Ranakpur have become more successful in their modelling. The faces have their own expressions. Every limb of the statue has its own beauty.

The Sun temple is another important Shrine situated near these Jain temples. It was built perhaps by Rana Kumbha. It is *Aṣṭa-dala* in plan. On its *Jaṅghā* part, there are figures of divinities, *Dikpāla Gṛhas* (planets) and composite icons of sun with other gods. We find several icons of Sun in the *Sabhā-Maṇḍapa, Garbha-Gṛha* and other parts of the *Mandovar* and *Jaṅghā*. A composite figures of Sūrya and Brahmā are available outside in the *Mandovar* part.

Religious Importance :

In addition to the architectural features, the Ranakpur temples have a considerable religious importance. The temples are greatly reverenced by devotees as one of the five holy places of Jain sect.[15] Other four pilgrim centres are Mushala Mahavir, Narlai, Nadolgram and Verkana.[16]

---

15. Beny, Ralaff; *Rajasthan*, Frederick Muller Ltd., London, 1984, p. 117.
16. Pal, H. Bhisham; *Op. Cit.*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The *Soma Saubhāgya Kāvya* of Somasundarsuri, who was Tapagachha Jain, contains a detailed account of the festivities arranged at the time of consecration ceremony. It seems that the consecration was prematurely held before the completion of the temples as Somasundrasuri, who was to consecrate the ceremony was getting very old. The construction was completed in the year V.E. 1516.[17] However, the corners of temple were built in the years V.E. 1502, 1511 and 1516 as is apparent from the inscription incised on the icons of the *Mūla-Nāyakas.*

Religious importance of Ranakpur is traced by Rishabhadan, a famous poet of seventeen century, in his book *Hira-Vijaya-Sūri-rāsa.* He imposed an important place of Ranakpur in the *Jaina Pañcatīrtha.* According to Rishabhadan, a life of Jain devotee will be meaningless if he could not go to the pilgrimage of Ranakpur. This holy temple-town was eulogised by Sri Samay Sundar in his work "*Yātrā-stavan*".[18]

Ranakpur chaubisi is another eulogistic work, which was composed by Vinakar Sagar in the 1879 A.D. According to Soma Kavi, there was a school in Ranakpur, where boys of various communities read.[19]

In spite of its secluded location and protection, provided by the natural hills, the temples of Ranakpur could not escape the iconoclastic fury of Aurangazeb. It is said that Aurangazeb, though marching in the great hurry on this route purposely stopped for some time to mark his presence in this shrine by mutilating and defacing the artistic and beautiful pieces of sculptural architecture.[20]

Thus we find that Ranakpur temples are not only presenting medieval Jain architecture and sculpture, but also played an important role in the religious scenario of Jainism. One significant feature of Jain shrines is the building up of temple cities, example of such cities can be seen at Mt. Abu, Girnar, Satrunjay. In this regard

---

17. प्राग्वाट इतिहास, पृष्ठ २७८.
18. राजस्थान भारती, कुम्भा विशेषांक पृष्ठ ५८-५९.
19. *Somasaubhāgyakāvya*, Canto, 9, V.V. 42-43, (Dated V.D. 1854), Ahmadabad, 1905) p. 33.
20. H. Bhismpal, *Op. Cit.*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

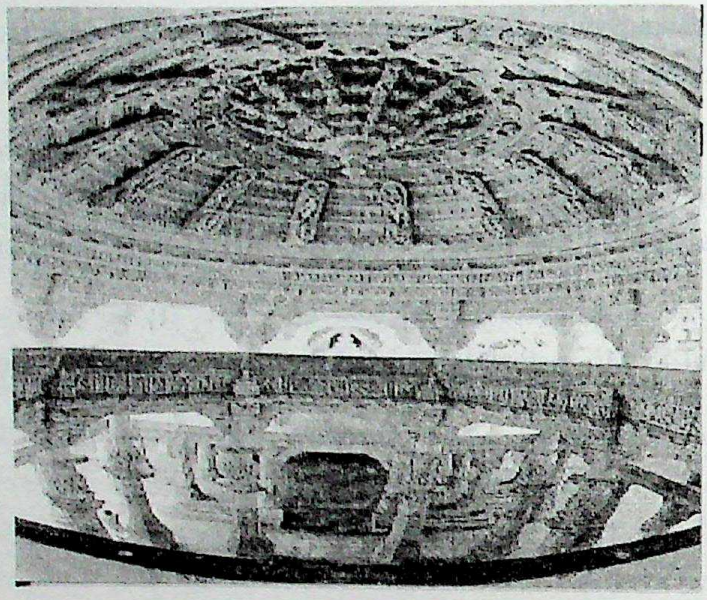
Ranakpur also has a group of temples. It is one of the largest edifices existing and which costs about a million sterling.[21]

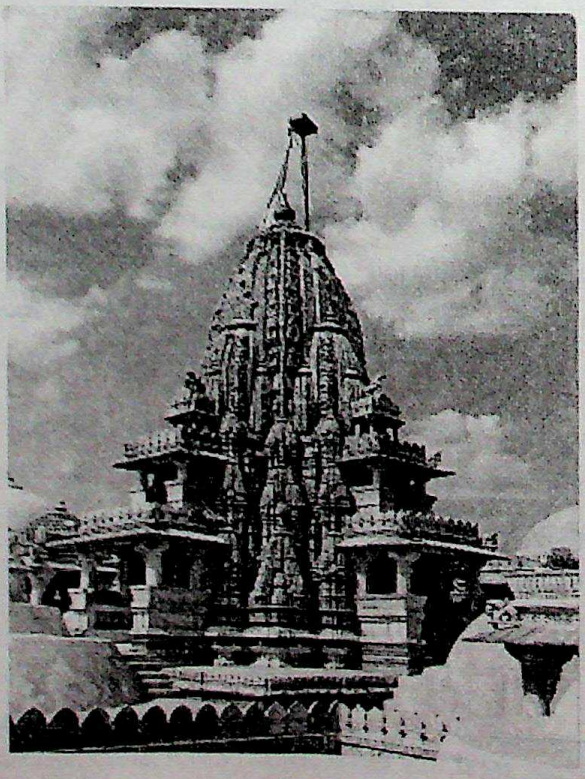
Finally we find that Ranakpur is not only Shrine place of Art and Architecture, but also it had enjoyed several years as a centre of education. Adinath temple inscription has played vital role in the shaping of history of several dynasties of medieval Rajasthan.

I am thankful to Mr. Ashwini Tiwari, Librarian, S.P.U. (PG) College for still photography.

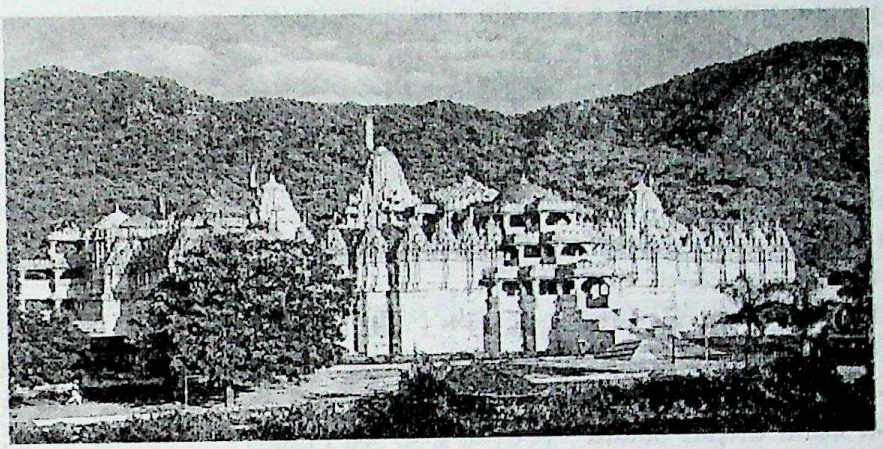
21. Tod, *Annals*, Vol. 1, p. 289.

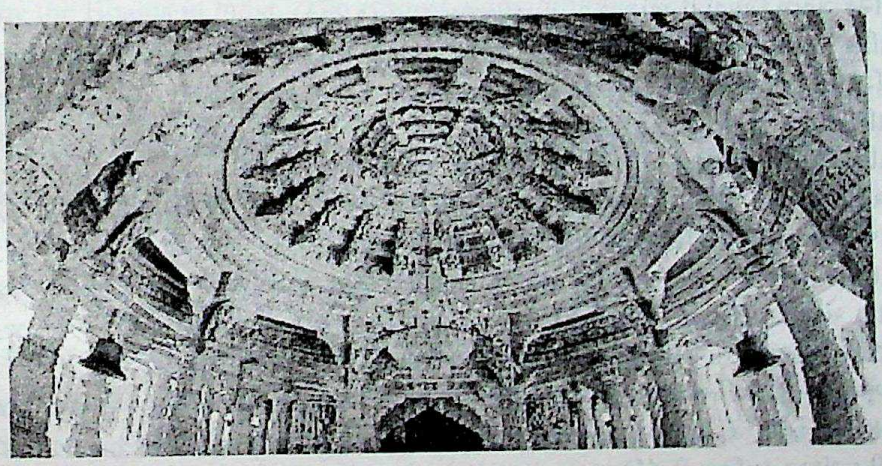
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.





CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.





CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

શ્રીસયાજી સાહિત્યમાળા

		રૂા. પૈ.
૩૪૩	**ભારત-રત્ન** - શ્રી ઉપેન્દ્રરાય જ. શાંડેસરા (૧૯૬૭)	૧૬.૦૦
૩૪૪	**મહાગુજરાતના મુસલમાનો ભાગ ૧-૨** - કરીમ મહંમદ માસ્તર (૧૯૭૯)	૧૭.૦૦
૩૪૬	**પેટ્રોલિયમ** - શ્રી પદ્મકાન્ત ર. શાહ (૧૯૭૦)	૧૩.૦૦
૩૪૭	**પંચદશી તાત્પર્ય** - સ્વામી પ્રાગ્વતીર્થજી (૧૯૭૧)	૬.૦૦
૩૪૮	**અખો અને મધ્યકાલીન સંતપરંપરા** - (સ્વ.) ડૉ. યો. જ. ત્રિપાઠી (૧૯૭૨)	૧૫.૦૦
૩૪૯	**શ્રીમદ્ ભાગવત : ભાગ ૨** - (સ્વ.) નાગરદાસ અ. પંડ્યા (૧૯૭૨)	૧૧.૫૦
૩૫૦	**ચરકનો સ્વાધ્યાય ભાગ ૧** - (સ્વ.) બાપાલાલ ગ. વૈદ્ય (૧૯૭૩)	૨૬.૦૦
૩૫૧	**ગુજરાતનો પૉટરી ઉદ્યોગ** - શ્રી શાંતિલાલ પી. પુરોહિત (૧૯૭૫)	૯.૦૦
૩૫૨	**ઊંડાણનો તાગ** - શ્રી છોટુભાઈ સુથાર (૧૯૭૫)	૧૫.૦૦
૩૫૩	**ભારતીય વીણા** - (સ્વ.) પ્રો. રસિકલાલ એમ. પંડ્યા (૧૯૭૮)	૩૧.૦૦
૩૫૪	**ચરકનો સ્વાધ્યાય ભાગ ૨** - (સ્વ.) બાપાલાલ ગ. વૈદ્ય (૧૯૭૯)	૯૬.૦૦
૩૫૫	**ચાંપાનેર : એક અધ્યયન** - પ્રો. રમાણલાલ ના. મહેતા (૧૯૭૯)	૩૬.૦૦
૩૫૬	**દ્વારકાના પ્રદેશનો સાંસ્કૃતિક ઈતિહાસ** - (સ્વ.) શ્રી ક. ન. જોષી (૧૯૭૯)	૪૪.૦૦
૩૫૭	**આધુનિક ગુજરાતના સંતો ભાગ ૨** - ડૉ. કેશવલાલ ઠક્કર (૧૯૭૯)	૪૫.૦૦
૩૫૮	**સૂર્યશક્તિ** - શ્રી પદ્મકાન્ત ર. શાહ (૧૯૮૧)	૫૩.૦૦
૩૫૯	**કવિ ગિરધર : જીવન અને કવન** - ડૉ. દેવદત્ત જોશી (૧૯૮૨)	૫૧.૦૦
૩૬૦	**વનૌષધિ-કોશ** - અધ્યા. કે. કા. શાસ્ત્રી (૧૯૮૨)	૩૬.૦૦
૩૬૧	**સહસ્રલિંગ અને રુદ્રમહાલય** - (સ્વ.) શ્રી કનૈયાલાલ ભા. દવે (૧૯૮૩)	૭૯.૦૦
૩૬૨	**વૈષ્ણવતીર્થ ડાકોર** - (સ્વ.) ડૉ. મંજુલાલ ર. મજમુદાર (૧૯૮૪)	૪૮.૦૦
૩૬૧	**વૃદ્ધત્રયી અને લઘુત્રયી** - (સ્વ.) બાપાલાલ ગ. શાહ (૧૯૮૪)	૩૩.૦૦
૩૬૩	**વડોદરા એક અધ્યયન** - પ્રો. રમાણલાલ નાગરજી મહેતા (૧૯૮૭)	૪૪.૦૦
૩૬૪	**મહારાજા સયાજીરાવ ત્રીજા** - (સ્વ.) પ્રો. હસિત હ. બૂચ (૧૯૮૮)	૪૯.૦૦
૩૬૫	**નાભાજીકૃત ભક્તમાલના ઐતિહાસિક ભક્તો-એક અધ્યયન** - શ્રી મૂલશંકર હી. કેવલિયા (૧૯૮૮)	૪૪.૦૦
૩૬૬	**લેસર (પરમતેજ)** - શ્રી પદ્મકાન્ત ર. શાહ (૧૯૯૦)	૪૮.૦૦
૩૬૮	**અર્વાચીન સંસ્કૃત સાહિત્યનો ઈતિહાસ** - (અનુ.) એ. જે. રાવલ અને વી. એસ. લેલે	૧૮૮.૦૦
૩૬૯	**મંજુલવિમર્શ** - શ્રી જે. પી. ઠાકર (૧૯૯૨)	૨૩૬.૦૦
૩૭૦	**પ્રાણવહસ્રોતોના રોગો : શ્વાસ-દમ** - વૈદ્ય મણિભાઈ બ્રહ્મભટ્ટ (૧૯૯૫)	૧૭૬.૦૦
૩૭૧	**વડોદરાનાં મંદિરો** - કુ. મંજુલા એમ. સોની (૧૯૯૫)	૬૮.૦૦
૩૧૭	**આહારવિજ્ઞાન** - (પુનઃ મુદ્રણ) ડૉ. જયશંકર ધ. પાઠક અને (સ્વ.) અનંતરાય મ. રાવળ (૧૯૯૦)	૬૦.૦૦
૩૭૨	**ભવાઈ : સ્વરૂપ અને લક્ષણો** - કૃષ્ણકાંત ઓ. કડકિયા (૧૯૯૬)	૧૯૩.૦૦
૩૭૩	**શ્રીમદ્ ઉપેન્દ્રાચાર્યજી** - ડૉ. લવકુમાર મ. દેસાઈ (૧૯૯૬)	૧૯૫.૦૦
૩૭૪	**નાભાજીકૃત ભક્તમાલના ઐતિહાસિક ભક્તો - એક અધ્યયન ભાગ ૨** - શ્રી મૂલશંકર હી. કેવલિયા (૧૯૯૮)	૧૦૬.૦૦

પ્રાપ્તિસ્થાન : **યુનિવર્સિટી પુસ્તકવેચાણ વિભાગ,**
પ્રો. સી.સી. મહેતા ઑડિટોરિયમ, જનરલ એજ્યુકેશન સેન્ટર સામે,
ડી.એન. હૉલ ક્રિકેટ ગ્રાઉન્ડ સામે, પ્રતાપગંજ, વડોદરા - ૩૯૦ ૦૦૨.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

SĪTĀ-RĀMĪ*

DEVIKA PANDYA**

Some times ago, I received for examination a late medieval silver coin which is said to have been found somewhere in Bharuch.[1] The specimen may be regarded as belonging to the series of Medieval Silver coins known as *Rāmaṭaṅka* or *Sītā-Rāmī.*

For several centuries, *Sītā-Rāmī* were the most popular form of religious token used by the Hindus in India. The earliest *Rāmaṭaṅkans* were struck in the Kingdom of Hoysalas and then spread to the Kingdom of the Yādavas. When the Yādavas were conquered by the Delhi Sultanate in the early 14th century, some of these gold tokens reached the treasury in Delhi as spoils of war. It was there that the Delhi mint master Thakkura Pheru, made the first written record about *Rāmaṭaṅkas.* He called them "*Sītā-Rāmī*" as per the description of their design which is in his work, the *Dravya Parīkṣā*[2] which was written in A.D. 1318.

Rāmaṭaṅkas belong to two main classes. The early series of *Rāmaṭaṅkas* was made in the Hindu Kingdom of the Southern Deccan from around the 12th century onward until the Nāyaka Period (though a few pieces). The second series of *Rāmaṭaṅkas,* was made principally in Calcutta within the period *circa* 1792 to 1947, principally during the 19th and 20th centuries. The designs and styles also differ between north and south *Rāmaṭaṅkas* which illustrate scenes from the Hindu epic, the Rāmāyaṇa. The most popular design was the *darbār* scene, representing the festival that took place after Rāma and Sītā had returned from Laṅkā to Ayodhyā.

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 47-53.

* Paper presented at 28th Conference, Organised by Gujarat University & College Sanskrit Teachers' Association at Tithal from **1-3 May, 2004.**

** Department of Indian Culture, J. P. Arts & Science College, Bharuch.

1. Private collection, Harishbhai Chandubhai Amin. (Bharuch)
2. Nahata, B. (ed.), *Thakkura Pheru Viracita, Dravyaparīkṣā aur Dhātupati* (Hindi), Vaishali, 1976.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The various series of *Rāmaṭaṅka* are as given below :[3]

1. Southern Deccan; *circa* 11th to early 20th centuries.

2. Northern India; *circa* 1750 to 1947

3. Western India; *circa* 1940's.

Here I give the details on northern *Sītā-Rāmī.*

The cultural changes of the 18th century freed the Hindu and other inhabitants of former Moghul provinces in the north from inhibitions regarding the illustration of images on coin like artefacts.

Later in the 18th century, Clive's victory at the battle of Plassey in 1757 gave the East India Company control over Bengal. There is no evidence that any *Rāmaṭaṅkas* of the northern class were issued before that time. Moreover, there is good reason to believe that the great majority of northern *Rāmaṭaṅka* were struck later than the introduction of the East India Company's obliquely milled gold and silver coinage of 1792. North Indian *Rāmaṭaṅkas* were normally made of silver and later of brass which had been silver-plated. There were also a few gold strikings of issues normally encountered in silver as well as some rare and attractive gold issues bearing derivative designs. On the other hand, there were also some gold pieces bearing particularly crude designs.[4]

The coin may be assigned to the late medieval period roughly to the sixteenth or seventeenth century. But unless the legends on both the obverse and the reverse are satisfactorily deciphered and interpreted, it is difficult to say whether it was minted on behalf of a ruler or belongs to the category of coins called *Rāmaṭaṅka* manufactured by private agencies like temple authorities and sold to the pilgrims at the holy places of Northern India.[5]

---

3. Michael Mitchiner, "*Rāmaṭaṅkas*" : *Hindu Religious Tokens Illustrating themes from the Rāmāyaṇa*, IIRNS, (Indian Institute of Research in Numismatic Studies) Anjaneri, Dist. Nasik.
4. *Ibid.* Section Two, Page-10.
5. Sircar, D.C. *Studies in Indian Coins*, Chap. XIV, p. 253.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Rāmaṭaṅkas and related religious tokens of this 19th century class were manufactured on a commercial basis and marketed in a commercial manner. How were they marketed ? Prayag Dayal (1928) noted that they were sold in bazaars and also at pilgrim sites.[6]

D.C. Sircar[7] among others has said much the same in connection with sale at temples and pilgrim sites. It is necessary to differentiate between sale by a temple authority within the temple precincts and sale by private merchants working outside the site.

At the present day, the latter situation normally prevails. An exception is provided by the famous temple of Venkateswara at Tirumala. The administering authority, the TTD (Tirumala-Tirupati, Devasthānam), commissions gold and silver medals (etc.) only from private merchants working outside the temple precincts.

Nearly all North Indian tokens that can properly be called *Rāmaṭaṅkas* illustrate the *Durbar* scene. They are the commonest 19th century religious tokens.

Sītā-Rāmī belonging to the main series have a fairly uniform fabric. Their metal is much more variable like gold, silver and brass which was then washed with silver. Here, I describe below various types. *Sītā-Rāmī* alongwith the North Indian style.

1. Obverse :- *Durbar* scene. Rāma (left) and Sītā (right) seated on *durbar* platform. An attendant standing on left holds parasol above them. Kuśa and Lava, the two sons of Rāma and Sītā, standing on right. Hanumān sits beneath platform.[8]

Reverse :- Rāma standing on left, holding trident plus bow, and Lakṣmaṇa standing on right holding bow.

Plaque below and pseudo-date-517 40.

Devanāgarī legend.

---

6. Dayal, Prayag, "*Sītārāmī Gold Coin, or Medals*", JSAB, NS XLI, 1928, Article 227.
7. Sircar, D.C. *Op. Cit.*
8. Private collection, *Op. Cit.*, See Photograph No. 1#, 1a.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Rama Lachman Janaka Jabla Hanamaka (long *Ja* in Janaka)

2. Obverse :- *Durbar* scene. Rāma (left) and Sītā (right) seated on *durbar* platform. An attendant on left holds a parasol above them. Two attendants standing on right. Hanumān seated beneath platform.[9]

Reverse :- Hanumān running left, holding mace and mount containing the herb *Sañjīvanī* palm tree on each side.

Devanāgarī legend - (above) *Pavanatanayāya Dhavalagiridharāya namaḥ.* (below) Śrī Hanumān 405.

(Praise to the one who is carrying the Dhavala mountain (in the Himalayas), the son of the Wind God (lord HANUMĀN, 405)

3. *Durbar* scene/Jagannātha[10]

Jagannātha is a major local God in Orrissa. His temple is at Puri. Jagannātha was assimilated into main stream Hinduism as an incarnation of *Kṛṣṇa* - the Jagannātha image was formed on the orders of Viṣṇu to contain the bones of *Kṛṣṇa* killed by a hunter.

Obeverse :- *Durbar* scene. Rāma (left) and Sītā (right) seated on *durbar* platform. An attendant on left holds a parasol above them. Two attendants standing on right, Hanumān seated beneath platform.

Reverse :- Three deities standing within temple. Jagannātha with rudimentary arms and legs, stands in the centre. Beside him his brother Balarāma and his sister Subhadrā. Around *Devanāgarī* legend- *Śrī-Śrī Jagannāthaswāmī.*

4. *Durbar* scene/ *Yantra*[11]

---

9. Michael Mitchiner, *Op. Cit.*, Coin No. 41, Pa : 25. See Photograph No. 2.
10. *Ibid*, Coin No. 45, Pa : 26. See Photograph No. 3.
11. *Ibid*, Coin No. 46, Pa : 26. See Photograph No. 4.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Obverse :- *Durbar* scene - as above-

Reverse :- *Yantra*, a mystic numeral pattern. There are nine spaces, each containing a numeral. The numerals add up to 15 in each direction.

8	3	4
1	5	9
6	7	2

Pseudo-dates :-[12]

A wide range of Pseudo-dates is found on North Indian *Rāmaṭaṅkas*, dates ranging from 400 to 517,540. They do not confirm to any era. However, these numbers are far from random and many possess auspicious meaning when read as chronograms written according to the Abjad system.

The number "1740" is a compound of 1,000 plus 740. The chronogram for "Śrī Rāma" is 740-Sh (300) + Ri (200) + Ra (200) + Ma (40) = 740. One can read "1740" as the invocation "One thousand times Lord Rāma".

The alternative is : *Śrī* (500), *Śrī* (500), *Śrī* (500) Rāma (240). The number "174" is a chronogram for "*Jaya Jaya Hanumān*" - *Ja* (3)+ *Ya*(10) + *Ja* (3)+ *Ya*(10) + *Ha*(8) + *Nu*(50) + *Ma*(40) + *N*(50) =174. The same numbers are compounded in Pseudo-dates '51740', in which 5 is "*Hai*" - He is Lord Rāma, one thousand times. Likewise "517540" - further exalts the invocation - "He is, He is Lord Rāma, one thousand times. An alternative is "55740" - "He is, He is Lord Rāma".

The number "1740" was popular, perhaps partly because it is also a chronogram with political meaning. One of the principal slogans of the Indian Independence movement was 'Azad Hind : Free India' The chronogram for Azad Hind is "74" - A(1)+Za(7)+D(4)+Hi(8)+N(50)+D(4)74. Furthermore, when the digits are taken individually the chronorgram means "Azad" - A(1)+Za(7)+D(4).

---

12. *Ibid*, pp. 12-13.

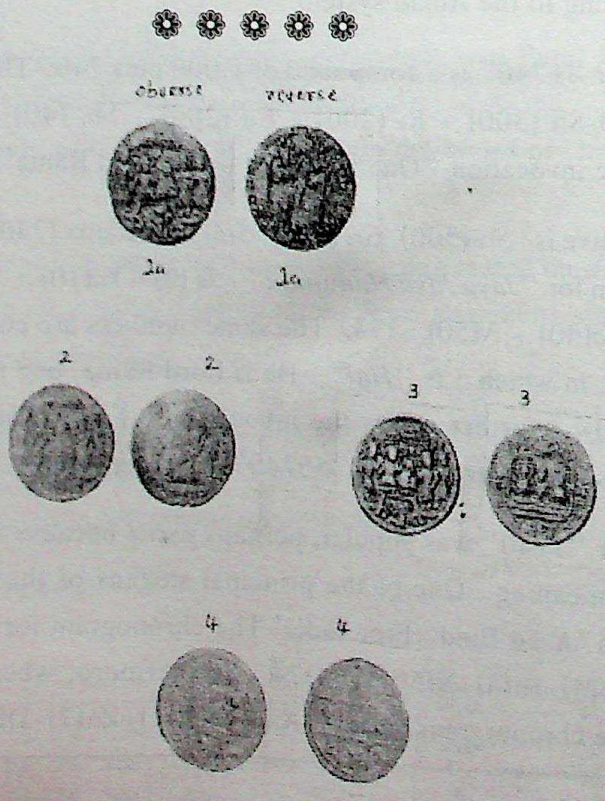
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The number "1700" is a chronogram for "*Śrī Śrī Rāma Sītā*".

Sh(300) +Ri (200) + Sh (300) + Ri(200) + Ra(200) + Ma(40) + Si(60) + Ta(400) = 1700.

Alternatively "700" is the chronogram for "Rāma Sītā", hence "One thousand times Rāmasītā". The number "170" adds an invocation to Hanumān. "*Wajai jaya Hanumān*" - Wa(6) + Jai(3) + Ja(3) + Ya(10) + Ha(8) + Nu(50) + Ma(40) + N(50) = 170. Hence, "one thousand times Rāma Sītā and hail, hail Hanumān".

The numbers just considered include most found on *Rāmaṭankas.* The subject can be debated further but the basic meaning of these numbers seems clear. The numbers are chronograms representing invocations to Rāma, Sītā and Hanumān.



CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

obverse

reverse

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

લેખકોને :

૧. પાનની એક જ બાજુએ, ટાઈપ અથવા કૉમ્પ્યુટરમાં તૈયાર કરેલા અને એ શક્ય ન હોય તો શાહીથી સુવાચ્ય અક્ષરે લખેલા લેખો મોકલવા. ટાઈપ/કૉમ્પ્યુટર નકલમાં ભૂલોને સુધાર્યા પછી જ લેખ મોકલવો. ગૂજરાત વિદ્યાપીઠના જોડણીકોશ પ્રમાણે જોડણી રાખવી આવશ્યક છે. લેખની મૂળ પ્રત જ મોકલવી. લેખની કાર્બન નકલ મોકલો ત્યારે તે અંગેનું સ્પષ્ટ કારણ જણાવવું.

૨. લેખમાં અવતરણો, અન્ય વિદ્વાનોનાં મંતવ્યો ટાંકવામાં આવે તો તે અંગેનો સંદર્ભ પૂરેપૂરી વિગત સાથે આપવો અનિવાર્ય છે. પાદટીપમાં એ સંદર્ભની વિગત આપતાં લેખક અથવા સંપાદક/સંશોધક (અટક પહેલી), ગ્રંથ, પ્રકાશક, પ્રકાશનવર્ષ, આવૃત્તિ, પૃષ્ઠ એ ક્રમ જાળવવો જરૂરી છે.

૩. 'સ્વાધ્યાય'માં છપાયેલ સર્વ લેખોનો કૉપીરાઈટ મહારાજા સયાજીરાવ યુનિવર્સિટી, વડોદરા હસ્તક છે. લેખકે અથવા અન્ય કોઈએ લેખમાંનો કોઈ અંશ લેખિત પરવાનગી વગર પુનર્મુદ્રિત કરવો નહીં.

૪. સંક્ષેપશબ્દો પ્રયોજતા પહેલાં એ શબ્દો અન્ય સ્થાને પૂરેપૂરા પ્રયોજેલા હોવા જોઈએ.

૫. પાદટીપોનો ક્રમ સળંગ રાખી જે તે પૃષ્ઠ ઉપર તે તે પાદટીપોનો નિર્દેશ જરૂરી છે.

સ્વાધ્યાય

સ્વાધ્યાય અને સંશોધનનું ત્રૈમાસિક

સંપાદક : **મુકુંદ લાલજી વાડેકર**

વર્ષમાં ચાર અંક બહાર પડે છે - વસંતપંચમી અંક, અક્ષયતૃતીયા અંક, જન્માષ્ટમી અંક, અને દીપોત્સવી અંક

લવાજમ :

- ભારતમાં ..... રૂા. ૪૦.૦૦ (ટપાલ ખર્ચ સાથે)
- પરદેશમાં ..... યુનાઈટેડ સ્ટેટ્સ ઑફ અમેરિકા માટે ..... ૧૨.૦૦ ડૉલર (ટપાલ ખર્ચ સાથે)
- યુરોપ અને અન્ય દેશો માટે ..... પૌં. ૭.૦૦ (ટપાલ ખર્ચ સાથે)

આખા વર્ષના ગ્રાહકો લવાજમના વર્ષની શરૂઆતથી જ નોંધવામાં આવે છે. લવાજમ અગાઉથી સ્વીકારવામાં આવે છે. લવાજમ મોકલતી વખતે કયા ગ્રંથ માટે લવાજમ મોકલ્યું છે તે સ્પષ્ટ જણાવવું. લવાજમ વર્ષ જાન્યુઆરીથી ડિસેમ્બર સુધીનું ગણાય છે, જે આ સરનામે મોકલવું.

નિયામકશ્રી, પ્રાચ્યવિદ્યામંદિર,
મહારાજા સયાજીરાવ વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ,
વડોદરા - ૩૯૦ ૦૦૧.

જાહેરાતો :

આ ત્રૈમાસિકમાં જાહેરાત આપવા માટે લખો

સંપાદક, 'સ્વાધ્યાય',
પ્રાચ્યવિદ્યામંદિર, મ.સ. વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ, વડોદરા - ૩૯૦ ૦૦૧.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

TEXTUAL AUTHORITY, ACCRETION, AND SUSPICION : THE LEGACY OF HORACE HAYMAN WILSON IN WESTERN STUDIES OF THE PURĀṆAS

ELIZABETH MARY ROHLMAN*

"Before I went to India, I knew these stories as occurring in printed books... This knowledge gave me a welcome sense of recognition when I heard some of the stories, but it did not prepare me for the rich variety of ways in which they are told and retold. Seldom did I come across an Indian who had read these stories as I did, simply in a book..... There is a sense of intimate familiarity with the characters and incidents in the references...as if the world of the stories were also the everyday world... The very tissue of the culture is made from Puranic themes."

Milton singer, *When a Great Tradition Modernizes* (1972)[1]

Many, perhaps all, Western Indologists have shared this experience, articulated with such an unusual sense of awe by Milton singer. In fact, Singer's statement alludes to a truism so fundamental to Indian Culture that it is precisely the wonder he expresses at his own experience that gives pause to the reader familiar with India. India is a continent of stories. Amongst all of the cultures and myriad religious traditions brought together under the vast umbrella of Hinduism, the vibrancy of narrative tradition is universal. This points to a more fundamental and wider-reaching truism, articulated so famously by Alisdair MacIntyre : humans are essentially story-telling creatures.[2]

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 55-70.

* Department of Religious Studies, University of Virginia.

1. Singer Milton, *When a Great Tradition Modernizes : An Anthropological Approach to Indian Civilization* (Chicago Univerity of Chicago Press, 1972) 76.
2. Argued eloquently by Alisdair MacIntyre in *After Virtue* (Notre Dame, Indiana : University of Notre Dame Press, 1984) 216.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

In the Indian tradition(s), many, though certainly not all, of these narratives are found in the pages of the Purāṇas. The earliest Europeans to venture onto the subcontinent observed the seminal role of the Purāṇas in Hindu traditions. Giacomo Fenicio wrote an explanation of the Hindu tradition in Portuguese in 1609, deriving his presentation entirely from Purāṇas. A century later, when Jesuit missionaries composed texts in Marathi and Sanskrit with the intention of winning converts to Christianity, they named the texts after Vedas, but chose to construct the narrative in the style of the Purāṇas.[3] That Singer, standing squarely on the shoulders of two centuries of formal Indological study, marveled at the ubiquity of Purāṇic narrative is, at first glance, quizzical. It is less surprising when viewed in light of the fact that Western scholarly interest in the Purāṇas has waxed and waned over the last two centuries, enjoying its greatest popularity in the mid-nineteenth century. In the decades between the "Golden age" of Purāṇa studies and Singer's work, scholarly perspectives drifted away from Victorian endeavors to recover an original *Ur-Purāṇa* to more recent scholarly pursuits of dissecting texts in search of historical and mythological data. While the earlier approach condemned extant Purāṇic manuscripts as base, sectarian corruptions of a pristine, imagined ideal, they retained, in their pursuit for this lost ideal, a romantic appreciation of the literary value of Purāṇic narrative. More recent approaches abandon any hope of discovering the idealized, pristine *Ur-Purāṇa* while simultaneously abandoning any regard for the texts as literary works. Yet, both approaches are based on a single, unified lineage of Purāṇa studies. Both, in their own manners, are guided by the singular legacy of Horace Hayman Wilson.

The second and third quarters of the nineteenth-century were marked by the most wide-spread scholarly interest in the Purāṇas in the West. Inspired by the aforementioned observations of the import of Purāṇic narrative in Indian culture and encouraged by newly discovered verses in the *Chāndogya Upaniṣad* and the *Mahābhārata* citing the Purāṇas as the "fifth Veda", budding European Sanskritists turned their attention to the myriad Purāṇic materials at their disposal. In addition to

3. Rocher Ludo, *The Purāṇas* (Wiesbaden : Ottor Harrassowitz, 1986) 11.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

editing and translating manuscripts, authors engaged in a variety of pursuits that were influenced by the literary concerns of nineteenth-century romanticism. Speculation abounded on the possibilities of unearthing the Vedic origins of the Purāṇas[4], discovering the historical circumstances through which sectarianism lead to the gradual corruption of the Purāṇas,[5] and recovering the lost *Ur-purāṇa* from whence all later Purāṇas came through the methods of redactive reading.[6] Yet, even amongst this wealth of scholarship, a small handful of scholars were established as the pre-eminent voices that would determine the course of the next two centuries of Purāṇa studies. It is telling that, in his *History of Indian Literature* (1907), Maurice Winternitz begins the chapter on the Purāṇas with a footnote citing only three scholars as the forefathers of Purāṇa scholarship : Kennedy, Wilson, and Burnouf.[7]

In reality, however, the legacy of Purāṇa studies was determined almost entirely by Wilson. Beginning in the 1830s, Wilson devoted himself to surveying the entire Purāṇa literature. His work was first systematically published in his *Essays on Sanskrit Literature* (1832) and culminated with his monumental translation of the *Viṣṇu Purāṇa* (1840), which he filled with copious notes from his researches into other Purāṇas. He described his own endeavours thus :

> I adopted, several years ago, a plan for the particular examination of the contents of all the Purāṇas, which was carried into execution during the latter years of my residence in India. Engaging the services of several able *Pandits*, I employed them to prepare a minute index of each of the Purāṇas. This was not a mere catalogue of chapters, or sections, or heads of subjects, but, a recapitulation of the subjects of every page and almost every stanza in each page; being, in fact, a copious abstract in the safer form of an index. It is necessary to call attention to this part of my task, the more particularly that it has been misconceived, and has been supposed to mean nothing more than such a

4. See : Vans Kennedy, *Researches into Affinity and Nature of Ancient and Hindu Mythology* (London : Longmon, 1831)) and the introduction to Eugene Burnouf, *Le Bhagavata Purana ou histoire Poetique de Krishna, traduit et publie* (Paris, Imprimerie Royale 1840-1898).
5. See : Wilson Horace Hayman, *The Vishnu Purana : A System of Hindu Mythology and Tradition Translated from the Original Sanskrit and Illustrated by Notes Derived Chiefly from Other Puranas* (Reprint, Calcutta : Punthi Pustak, 1961) 1840.
6. See : Wilson, cited above and Christian Lassen, *Indische Alterthumskeunde*, 1847.
7. Winternitz Maurice, *A History of Indian Literature*, Volume I, translated from the German by V. Srinivasa Sarma (Delhi : Motilala Banarasidass, 1981) 495 footnote 1.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

summary as sometimes accompanies a Purāṇa in the form of a list of the divisions of the work, and a brief notice of the topic of each. The indices prepared for me were of a very different description, as the inspection of them will at once exhibit. These indices were drawn up in Sanskrit. To convert them into English I employed several native young men, educated in the Hindu College, and well conversant with our language, and to them the *Pandits* explained the summary which they had compiled. The original and translation were examined by myself, and corrected wherever necessary. When any particular article appeared to promise interest or information, I had that translated in detail, or translated it myself; in the former case, revising the translation with the original. In this manner I collected a series of indices, abstracts, and translations of all the Purāṇas with one or two unimportant exceptions, and of the *Mahābhārata* and *Rāmāyaṇa*, from which, if I am not mistaken, a correct notion of the substance and character of these works may now be safely formed.[8]

Wilson's aspirations to read the entirety of Purāṇic literature are nothing short of commendable, yet the long road he laid out for himself ultimately left him disappointed in the actual content of the Purāṇas. By his own description, Wilson's methods collapsed many of the texts with which he worked into concordances and indices before reviewing them himself. From these compilations, he worked with an approach that was fundamentally comparative in that it considered the texts only in comparison with one another, such that intentional authority was not placed in the voice of any one text. One is left wondering how much of these manuscripts he actually viewed for himself and how he determined which aspects were worthy of his attention rather than that of the "several native young men". Perhaps it was the nature of his project itself that lead to his ultimate disappointment, as its massive scope necessitated the methods of collapsing the texts into concordances and indices. It is plausible that receiving the texts in this form, condensed and dissected, naturally created a sense that only some portions of some texts were important. The task left to Wilson was to determine which aspects of the mammoth texts promised to be of interest or import.

8. Wilson Horace Hayman, *Journal of the Royal Asiatic Society*, Volume 5, 1839, pages 63-64. Cited in Rocher, 3.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Wilson's criteria for choosing the "most important" selections emerge with a tenor of suspicion and distrust directed at the texts themselves. He cautioned that Purāṇic narratives should be read with an eye towards caution and a familiarity with their inherent danger as "late" and "sectarial" texts, assuring readers that, from his extensive comparison of the *Viṣṇu Purāṇa* to the other *Mahā-purāṇas*, "it will be evident that in their present condition they must be received with caution as authorities from the mythological religion of the Hindus at any remote period."[9] He concludes from this observation that the Purāṇas cannot compare with the "safest" sources for studying the most ancient, and therefore most genuine, Hindu traditions, the Vedas. Even the two great epics are held in higher esteem than the Purāṇas. For, in Wilson's opinion, though the *Mahābhārata* might be "fertile in fiction", it still "affords many materials that are genuine."[10] These conclusions were derived from the fact that, upon completing his monumental project, his sense of disillusionment was so strong that he became convinced that the texts he had studied must be inherently corrupt, and therefore not accurate or genuine representations of the "original" Purāṇas. This corrupt nature is the result of centuries of inauthentic interpolation, resulting in a confused cacophony of material in which the pristine voice of the original text is drowned :

> The Purāṇas are also works of evidently different ages, and have been compiled under different circumstances, the precise nature of which we can but imperfectly conjecture from internal evidence, and from what we know of the history of religious opinion in India...[11]

> They preserve, no doubt, many ancient notions and traditions; but these have been so much mixed up with foreign matter, intended to favour the popularity of particular forms of worship or articles of faith, that they cannot be unreservedly recognized as genuine representations of what we have reason to believe the Purāṇas originally were.[12]

9. Wilson, *Viṣṇupurāṇa*, lvi.
10. *Ibid*, lvi.
11. *Ibid*, ix.
12. *Ibid.*, lvi.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The "foreign matter" for which Wilson holds so much contempt is virtually any element contained within any Purāṇa does not strictly follow the *purāṇam pañcalakṣaṇam* of *sarga*, creation/cosmology; *pratisarga*, recreation/destruction of the world; *vaṁśa*, genealogy of gods and *ṛṣis; manvataram*, the "Manu periods", or great epochs in which each Manu is a forefather of the human race; and *vaṁśānucarita*, royal genealogy.[13] For Wilson had inherited from Thomas Henry Colebrook's 1808 erroneous translation of the *Amarakośa* the notion that these five defined and were necessary components of any purāṇa.[14]

In Wilson's own opinion, however, the true vileness of the late interpolations into purāṇic texts derives not from their departure from the *pañcalakṣaṇam*, but from their "sectarial" nature. Early on in his project, Wilson published a letter in the *Asiatic Journal* arguing that "the Purāṇas and Tantras...not only taught their followers to assert the unapproachable superiority of the gods they worshipped, but inspired them with feelings of animosity towards those who presumed to dispute their supremacy."[15] He draws a sharp distinction between those parts of the texts that are genuine, which, in his view means old and universal, and those that are later interpolation motivated by sectarian rancor, arguing that, "A very great portion of the contents of many, some portion of the contents of all, is genuine and old. The sectarial interpolation or embellishment is always sufficiently palpable to be set aside, without injury to the more authentic and primitive material."[16] Based on this observed distinction between fragments of original, authentic texts and the great mass of sectarian interpolation, Wilson became convinced that there was, in some remote past, a set of original

---

13. Winternitz, 499-500.

14. Rocher 24-25. Note that Amarsiṁha himself does not list the *Pañcalakṣaṇa* as a necessary component of Purāṇas. It is now believed that he mistakenly interpolated this idea into the *Amarakośa* from a later commentary he also had in his possession. For a full discussion of Colebrooke's translation and the *Pañcalakṣaṇa* error, see Yaspal Tandon, *Purāṇa-viṣaya-samanukramaṇikā : A Concordance of Purāṇa-Contents*, [Vishveshvarananda Indological Series3,] Hoshiarpur : VVRI, 1952. For a more complete discussion of the meaning of the *Pañcalakṣaṇa*, see V. Narayana Rao, "Purāṇa as Brahminic Ideology" in *Purāṇa Perennis : Reciprocity and Transformation in Hindu and Jaina Texts* (Albany : State University of New York Press, 1993 and Gregg Bailey, *Garuḍapurāṇa* : Upāsanākhaṇḍa (Wiesbaden : Harrassowitz Verlag, 1995).

15. Wilson, "A Sketch of the Religious sects of the Hindus", *Asiatic Researches* 16-17 [Reprints, Selected works, ed. Reinhold Rost, London : Trubner, 1861; Delhi : Asian Publication Services, 1976], 3-4.

16. Wilson, *Viṣṇupurāna* vi.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Purāṇas, corresponding to each of the eighteen contemporary, corrupt *Mahā-purāṇas.* Paired with this was another theory, which would become even more attractive to romantic-era Indologists :

> It is possible, however, that there may have been an earlier class of Purāṇas, of which those we now have are but the partial and adulterated representatives. The identity of the legends in many of them, and still more the identity of the words-for in several of them long passages are literally the same-is a sufficient proof that in all such cases they must be copied either from some other similar work, or from a common and prior original.[17]

The possibility of a "common and prior" original for all Purāṇas captured the romantic imaginations of Victorian-era scholars. Both views-especially that of a single, *Ur-purāṇa*-would inspire European Indologists to seek the truly original Purāṇa through applying to the Purāṇas the approach of redactive reading made popular in Biblical studies. The most wide-scale application of redactive reading was done by Frederick Eden Pargiter. His *Ancient Indian Historical Traditions* (1922) is "reconstruction" of the *Ur-purāṇa* based entirely on redactive reading. The work was so successful that many subsequent historians based their research on Pargiter's reconstruction rather than on the manuscripts of individual Purāṇas.[18]

From these views, the criteria for selecting the "important" and "interesting" aspects of Purāṇic literature were set. Those parts that were perceived to be the least sectarian and the most allied with *pañcalakṣaṇam* were considered to be the oldest and to reflect the genuine, original, lost text most accurately. The far-reaching impact of Wilson's criteria and theories have lead scholars for over a century to assume three things : that the Purāṇas are necessarily late compositions, that the current manuscripts are merely haphazardly assembled collections of interpolation and accretion, and that

17. *Ibid.*, vi.

18. Rocher, 43. Examples of historians following Pargiter's text include K. G. Sankar, "Some Problems of Indian Chronology", *Annals of the Bhandarkar Oriental Research Institute* 12 (1932) : 301-361; and V.V. Mirashi, 'The Purāṇas on the successors of the Sātavāhanas in Vidarbha', *Purāṇam* 18 (1976) : 88-92. Pargiter was joined in the methods of redactive reading by Willibald Kirfel, in *Das Purāṇa Pañcalakṣaṇa*, Bonn : Schroeder, 1927.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

those Purāṇas most riddled by "sectarian biases" are necessarily later than those that are not. Of these assumptions, only Wilson's late date of the Purāṇas has ever been questioned. Even in the face of the reality that many Purāṇas contain narratives about a variety of deities and are, in fact, difficult to assign to any one sectarian identity, Wilson's vision of the late accretion of sectarian biases persists in contemporary scholarship. In addition, the latter two assumptions not only thrive in contemporary scholarship, they carry with them a silent assumption, unacknowledged even in the age of post-orientalist scholarship. In his claim that the Purāṇas "teach" individuals devotion to lesser, sectarian deities and "inspire" hatred for those of other sects, Wilson's rhetoric communicates a latent assumption that it is texts that create the attitudes of people and religious communities. The possibility that people and religious communities articulate their religious attitudes in texts is never acknowledged in his scholarship.

The final blow of Wilson's arguments to Purāṇa scholarship comes with his assertion that there should, in fact, be no further Purāṇa scholarship. His belief that the Purāṇas were late, sectarian documents discouraged his own romantic interests (and those of subsequent scholars) in only the most ancient aspects of Hindu traditions and the pristine universality he hoped to find in them. He expresses serious doubts that there was any future for Purāṇic scholarship at all :

> In the notes which I have added to the translation, I have been desirous chiefly of comparing the statements of the text with those of other Purāṇas, and pointing out the circumstances in which they differ or agree; so as to render the present publication a sort of concordance to the whole, as it is not very probable that many of them will be published or translated.[19]

Dismayed and disappointed at the state of Purāṇic literature, he came to see his own project as a final concordance of the most "authentic" *Purāṇa*, the *Viṣṇu*, bringing with it enough details about the remaining Purāṇas to satisfy the future

19. Wilson, *Viṣṇupurāṇa*, lxxii.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

interests of the academy. His own assessment of his work leads generations of Western Indologists away from following him into Purāṇa studies and relegated the Purāṇas to the status of inferior literature fit only to be mined for historical, geographical, and mythical data.

Wilson's assessment of the Purāṇas was spread from his work into the French and German scholarship by Eugene Burnouf and Christian Lassen, respectively. This sweeping trend is clearly illustrated in tracing Wilson's theory on sectarianism in the Purāṇas. Based on his observation that the extant Purāṇas were imbued with sectarianism (and were, therefore, somehow deficient) Wilson posited that there were older Purāṇas, now lost, that exceeded the surviving texts in their value and authenticity. Rocher observes that, "Here, as for other aspects of Purāṇa interpretation, Wilson's opinion was soon quoted - and supported - by Burnouf, in the preface to his edition and translation of the *Bhāgavata Purāṇa*."[20] Christian Lassen always relied heavily on the work of Wilson and Burnouf, and with his *Indische Alterhumskunde* "the view that the extant Purāṇas are recent sectarian recasts of older non-sectarian precursors enters the encyclopedic surveys of Indian history and civilization."[21] This pattern was repeated in the promulgation of nearly all of Wilson's theories.[22] Resulting from this is an amazingly monolithic body of Purāṇa scholarship that is, even to this day, heavily indebted to Wilson.

With the onset of the twentieth century, sufficient time had lapsed in the five decades since Wilson's publications for interest in the Purāṇas to re-emerge. New scholarship would carry with it, however, Wilson's legacy. The new Purāṇa scholarship shied away from reading any individual purāṇa as a coherent text or as a literary composition. Instead, Purāṇas were read with a keen eye bent on distinguishing the various historical layers of text and reaping from said layers valuable information

---

20. Rocher, 19.
21. *Ibid.*, 19.
22. The only issue on which Burnouf disagrees with Wilson is in his contention that the "extant" Purāṇas are late Sanskrit compositions, with none composed before 1,000 A.D. On this issue alone Burnouf agrees with Vans Kennedy, who believed the Purāṇas to be as old as the Vedas, and perhaps older.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

about the oldest and "most original" Indian traditions. The first wave of scholarship focused exclusively on the historical value of the texts, and much ink was spilt over the accuracy of lineage and genealogical data contained in their pages. The greatest champion of this effort was Pargiter. In the preface to *Ancient Indian Historical Tradition* (1922), he condemns the state of scholarship on ancient Indian history for its reliance on the Vedas and other religious texts :

> The extraordinary nature of such history may be perceived, if it were suggested that European history should be constructed merely out of theological literature...This contrast is full justification of a consideration of what historical tradition has to tell us, and the results obtained from an examination of Puranic and epic tradition...are set out in the following pages.[23]

Note that Pargiter draws a clear distinction between the "theological" tradition of the Vedas and the "historical" tradition of the epics and Purāṇas. From this point on, a new generation of Indian historians applauded his success in bringing to light the true, historical value of the Purāṇas.[24] The greatest influence of Pargiter's approach, however, would be seen some decades later. Through the influence of his work, the great Indian scholar Rajendra Chandra Hazra aligned his own scholarship with the methods of Western Indologists.

Hazra devoted his career to reconstructing ancient Indian history based on evidence found in the Purāṇas. In introducing his monumental work on the *Upa-purāṇas*, he argues for the importance of the neglected genre with the assertion that they were as valuable as the *Mahā-purāṇas* :

---

23. Pargiter Frederick Eden, *Ancient Indian Historical Tradition* (London : Oxford University Press, 1922) v.
24. For a survey of reactions to Pargiter, see U.N. Ghosal, *Studies in Indian History and Culture* (Bombay : Orient Longmans, 1965). Works illustrating Pargiter's success in drawing scholars into the historical reading of the purāṇas include S. Bhimasankararao, "Historical Importance of the Purāṇas", *Quarterly Journal of the Andhra Historical Research Society* 2 (1927-28) : 81-90; N. K. Sidhanta, *The Heroic Age of India: A Comparative Study* (London : Kegan Paul, 1929); V. R. Ramachandra Dikshitar, "The Purāṇas : Their Historical Value," *Poona Orientalist* 2 (1937-38) : 77-83; K. P. Jayaswal, *History of India 150 A.D. to 350 A. D.* (Lahore, : Motilal Banarsi Dass, 1934).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

> In these days when all Indologists are feeling the want of a true history of Indian life and thought of the past and our able antiquarians are directing their attention and energy towards its reconstruction, it is a matter of great surprise and disappointment that very little is known and still less has yet been said about those valuable records of Indian life and thought which are known as "*Upa-purāṇas*"[25] (emphasis added).

Hazra here reveals the same preoccupation with unearthing in the Purāṇas the "true history" of India expressed decades earlier by Hazra. No mention is made in this introduction of a Puranic expression of religious vision. The value of the relationship between Puranic literature and ancient history was a theme that ran throughout his life's work.

A typical example of Hazra's analysis is given here, in his description of the period of political and social "confusion" that ensued between the fall of the Kushana and Andhra dynasties and the rise of the Guptas :

> Such is the description given by the Purāṇas. What we specially gather from this description is that, as a result of political unrest and of the intercourse of the people with casteless and immoral foreigners, famine and pestilence broke out, people became regardless of the *Śrauta* and the *Smārta Dharma*, and immorality spread. Though exaggeration is not all impossible in the Puranic descriptions, the numerous verses found common in those portions of the Purāṇas which deal with the evils of the foreign invasions show that they are not purely the productions of the fanciful brains of later interpolators but are derived from a common source which must be very old, and that the people believed deeply in the truth of this source.[26]

This paragraph reveals several assumptions of Hazra's scholarship. First, he clearly reads the Purāṇas as historically descriptive, rather than religiously prescriptive. To discern the descriptive elements from the texts, he makes use of the method of redactive reading popularized by Pargiter, claiming historical certainty based on the

---

25. Hazra R. C., *Studies in the Upa-purāṇas*, Vol. 1 (Calcutta : Sanskrit College, 1958) 1.
26. Hazra R. C., *Studies in The Purāṇic Records on Hindu Rites and Customs* (Dacca : The University of Dacca, 1936) 217.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

multitude of occurrences of a given statement. As did Wilson and Pargiter before him, Hazra claims that the most oft-stated passages in Purāṇic literature must hearken back to some ancient, authentic, and historically reliable source. Though borrowed primarily from Pargiter, Hazra's method in and of itself reveals a latent acceptance of Wilson's theory that there were previous Purāṇas, or even one previous *Ur-purāṇa.* Finally, Hazra's rhetoric reveals a marked sympathy for Wilson's dismay at the evils of accretion, as he seeks the historical truth by pushing aside those aspects of the texts that are "purely the productions of the fanciful brains of later interpolators." These nuances of Hazra's methodology indicate more fundamental issues in his vision of the Purāṇas as a whole. The driving force behind this project is a desire to rationalize an "irrational" textual tradition.

It is essential to note here the overall value of Hazra's scholarship. He was clearly the first since Wilson to possess such a breadth of familiarity with the whole of Purāṇic literature, and his mastery of the texts far exceeds that of even Pargiter. Hazra is unique in that his raw knowledge of the sources is coupled with a clear respect for and personal sympathy with Hindu traditions that is conspicuously absent in the writings of such scholars as Wilson and Pargiter. He ultimately produces important conjectures about the nature and history of Hindu ritual practices in a carefully researched and beautifully written work. He does not, however, view the texts as bearing a primary function or expression that is religious in nature. They are reduced by his methods to historical records of religious practice. The texts are thus stripped of any authority of prescribing ritual practice or creating and articulating religious vision. This is exacerbated by his philological concerns with the dates of individual chapters, which inhibits him from ever reading any given Purāṇa as a whole, unified text. In the end, his scholarship, though inspired and progressive on some level, is ultimately limited by his inability to free himself of Wilson's legacy.

The major Western approach taken to Purāṇic materials in the latter decades of the twentieth century mined them not for historical data, but for mythological symbols. This method is largely indebted to literary criticism and guided by the tenets of structuralism. The Purāṇas, in fact, have served as the major resources for Western

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

structuralist interpretations of Indic culture. Under the auspices of structuralism, individual myths are excerpted and read out of the context of any given Purāṇa as a whole. Often, different myths-or different versions of the same myth-are selected from a variety of texts, both Purāṇic and non-purāṇic, and brought into conversation with one another. The most noted voice of this approach is that of Wendy Doniger. Doniger has published a wealth of material reflecting on symbols of evil, reality and sexuality throughout various mythic traditions. While much of her work draws on the Purāṇas, she addresses the state of Purāṇa scholarship most directly in the anthology *Purāṇa Perrenis* (1993). Doniger's introduction to the anthology begins with an eloquent critique of the lack of scholarly interest in the Purāṇas, with the bold analogy, "If the Vedic texts were the Brahmins of Indology, the Purāṇas were the Untouchables."[27] As this analogy glosses over the wealth of nineteenth-century Purāṇa scholarship, one is left thinking that, had she considered the preceding centuries of research more carefully, the course of the present volume might have been changed for the better. As it is, the volume proposes to revitalize Purāṇa studies by focusing on the boundaries of transmission, transformation, and reciprocity in which the texts engage. The latent definition of a Purāṇa expressed throughout the anthology is as a text of transition : transition between "great" and "little" tradition, between Vedic and Epic, and between the religious identity of Hindus and Jainas. In examining these points of transition, the contributors to Doniger's volume, like their scholarly predecessors, often dissect Puranic texts into strata of historical interpolation. It is here that the most fundamental issue in attempting to overcome Wilson's legacy in Purāṇic studies is confronted. Can Purāṇas be read as unified texts, possessing their own, internal authority as expressions of religious vision ?

Judging from the fragmentary nature of contemporary Western scholarship on the

---

27. Doniger Wendy, *Purāṇa Perrenis : Reciprocity and Transformation in Hindu and Jaina Texts* (Albany : SUNY Press, 1993) ix.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Purāṇas, the answer to this question has, for decades, been no. Since Hazra, few scholars have dedicated significant work to the study of Purāṇic literature. Since Hazra, some scholars have drawn on a Purāṇa or many Purāṇas in their work. Doniger draws heavily on narratives excerpted from all of the Purāṇas in her comparative studies of myths,[28] David Shulman discusses the relationship of Sanskrit Purāṇas to Tamil *Sthala-Purāṇas* in *Tamil Temple Myths* (1988),[29] and C. Mackenzie Brown has produced two books on *Śākta* theology in *Upa-Purāṇas*.[30] As interest in the "little" traditions of Hinduism has exploded in the wake of Singer and Redfield, a variety of scholars have drawn extensively on Purāṇic materials in discussing regional religious cultures of India. Diana Eck,[31] Ann Feldhaus,[32] William Sax,[33] and David Haberman,[34] have all drawn on Puranic materials in their work. Of all of these sources, however, only Brown's work presents any sort of consideration of cohesive, literary study of single Purāṇic text. But even his scholarship stops short of considering the texts as literary expressions of religious vision, opting instead to rely on a more philological approach to discern the history of an emerging devotional movement.

Perhaps the most condemning facet of Wilson's legacy on Purāṇa scholarship lies

---

28. See : Doniger Wendy O'Flaherty, *Asceticism and Eroticism in the Mythology of Śiva* (New York : Oxford University Press, 1973); *The Origins of Evil in Hindu Mythology* (Berkeley : University of California Press, 1977); *Women, Androgynes, and Other Mythological Beasts* (Chicago : University of Chicago Press, 1980); *Dreams, Illusions, and Other Realities* (Chicago : University of Chicago Press, 1984).
29. See David Dean Shulman, *Tamil Temple Myths : Sacrifice and Divine Marriage in the South Indian Śaiva Tradition* (Princeton : Princeton University Press, 1980).
30. See C. Mackenzie Brown, *God as Mother : A Feminine Theology in India (Harford* Vermont : Claude Stark & Co., 1974) and *The Triumph of the Goddess : The Canonical Models and Theological Visions of the Devī-Bhāgavata Purāna* (Albany : State University of New York Press, 1990).
31. Eck Diana, *Banaras : City of Light* (Princeton : Princeton University Press, 1982).
32. Feldhaus Ann, *Water and Womanhood : Religious Meanings of Rivers in Maharashtra* (New York : Oxford University Press, 1995).
33. William Sax, *Mountain Goddess : Gender and Politics in a Himalayan Pilgrimage* (New York : Oxford University Press, 1991).
34. Haberman David L., *Journey Through the Twelve Forests : An Encounter with Krishna* (New York : Oxford University Press, 1994).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

in the fact that his assumptions stand poised to inculcate future generations of scholars. Textbooks and readers commonly used in Western universities indoctrinate students with the same Victorian views that have persisted in the lineage of scholarship for nearly two centuries. In introducing the text book *Hindu Myths : A sourcebook Translated from Sanskrit* (1975), Doniger identifies the Purāṇas as having a "strong sectarian basis" that was "subject to frequent interpolations over a period of many centuries."[35] In *Textual Sources for the Study of Hinduism* (1988), she explains away the copious material that deviates from the *pañcalakṣaṇam* in exactly the same manner as generations of scholars preceding her. One can almost experience the cacophony of disarray that so offended Wilson's Victorian sensibilities in her description :

> This ancient armature was richly fleshed out with a sprawling Sanskrit literature containing some of everything : stories, rituals, moral lectures, recipes, medical advice, philosophy, and specialized subjects such as architecture, iconography, veterinary information about horses and elephants-everything.[36]

In the discussion with which Cornelia Dimmitt and J.A.B. van Buitenen introduce *Classical Hindu Mythology : A Reader in the Sanskrit Purāṇas* (1978), the Purāṇas are stripped of any creative authority at all with the claim that "it is irrelevant to date the Purāṇas, for by definition they never contain novel materials; they merely repeat the stories of the old days."[37] The irrational nature of the contents is underscored, with the explanation that the texts grew over centuries of accretions "as if they were libraries to which new volumes have been continuously added, not necessarily at the end of the shelf, but randomly."[38] As these textbooks are coloured with the more "enlightened" sensibilities of the twentieth century, they lack the Victorian language that judged the value of that material that was "genuine" against the "corrupt"

---

35. Doniger Wendy, Editor, *Hindu Myths : A Sourcebook from the Sanskrit* (Baltimore : Penguin classics, 1975) 15-16.
36. Doniger Wendy, *et al.* editors, *Textual Sources for the Study of Hinduism* (Manchester : Manchester University Press, 1988) 65.
37. Dimmitt Cornelia and J. A. B. van Buitenen, *Classical Hindu Mythology : A Reader in the Sanskrit Purāṇas* (Philadelphia : Temple University Press, 1978)3.
38. *Ibid.*, 5.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

interpolation. The results of their positions, however, can hardly be distinguished from that of their romantic forbearers. Even when cast in the hues of neutral language, this interpretation of the Purāṇas as haphazardly compiled over centuries of thoughtless accretion blinds readers to the intentional polemic inherent in composition and the religious vision articulated in Purāṇic texts.

Most contemporary scholarship on the Purāṇas begins with the claim that they have been too long neglected by the academy. Given the evidence presented here, it is more accurate to recognize that there is, indeed, copious scholarship on the Purāṇas. But while the volume of literature addressing these texts is not nearly as limited as some might suggest, the vision of the scholarship is more limited than has ever been acknowledged. Beholden to the limited perspective of a single man, studies in the Purāṇas proceed blindly. Outdated assumptions about the random nature of accretions and the suspicious motives of generations of writers stand between contemporary scholars and the texts they study. How might the vision of these texts change if this artificial boundary were removed ? In the current state of scholarship, this question is unanswerable. Since the time of Wilson's first concordances and indices, few Purāṇas have been studied in their entirety by a single Western scholar. To propose a method or approach to any one Purāṇa without first completing this most basic task would be nothing short of irresponsible. To impose an interpretive framework on the text prematurely would repeat the patterns of past scholarship in denying the text authorial authority and dividing it into false categories. One might hope, however, that an endeavor in reading a Purāṇic text might be guided by the view that the text itself expresses an intentionally articulated religious vision, and that the authority and force of its vision might be found entirely within its own pages. For this hope to be realized, however, the legacy of Horace Hayman Wilson must finally be put to rest.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

KHAṆḌAKĀVYA - A *SĀṄKETIKĀRTHAKĀVYA*

SHARMILA BAGCHI*

The poeticians have described '*Kāvya*' as of two kinds-*Mahākāvya* and *Khaṇḍakāvya*. While citing the characteristics of *Mahākāvya* in detail, Viśvanātha describes *Khaṇḍakāvya* in one line-[1]

खण्डकाव्यं भवेत् काव्यस्यैकदेशानुसारि च ॥ ३०८ ॥

The characteristic of following one part (of the story or subject) of a *Kāvya (Mahākāvya)* is *Khaṇḍakāvya*, gives a freehand to the poets to choose the subject of their liking for the composition. Still, there are two categories of the subject of *Khaṇḍakāvya*-1. *Laukika* (of this world). 2. *Dhārmika* (related to religious matters). We find '*Meghadūta*' of Kālidāsa in the first category and in the other category, we have innumerable *stotrakāvyas*, composed by distinguished scholars from time to time.

The present work '*Khaṇḍakāvya*' of Mahādeva, is also a *stotrakāvya*, but,different from traditional frame. The *Kāvya* has '*Sāṅketikārtha*' (coded meaning !) as the poet himself says-

साङ्केतिकार्थकाव्यं रचयति महादेवः ॥ ३ ॥

There is an interesting verse in *Ṛgveda*[2]

सक्तुमिव तितउना पुनन्तो यत्र धीरा मनसा वाचमक्रत ।
अत्रा सखायः सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताधिवाचि ॥ ३ ॥

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 71-83.

* N-2, New Vikram Baug, Pratapgunj, Vadodara-2.

1. *Sāhityadarpaṇa*, 6th *Parichheda*, 303-307 *Kā.*, Ed. Mahesvar Bhattacharya Tarkālaṅkāra, The Bharatiya Book Corporation, Delhi, 1997, P. 367.
2. *Ṛgveda* - X. 71.2. All 11 *mantra*-s are dedicated to *Vāk* in this *sūkta* (71).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

P. V. Kane[3] explains it - "when men of wisdom create by their intellect verse (literary-speech) after winnowing (words) as barley grains are sifted by means of a winnowing basket, the men of equal knowledge understand (recognize) meaning (contained in the verse); in their verses (speech) blessed glory is enshrined (resides)." In this *mantra* it is clear that a distinction is made between ordinary speech and poetic speech, that a poet has to select and choose his words and that poetry leads to bliss and glory. Hence, comes the '*Sāṅketikārtha Kāvya*' (poem with coded meaning). *Sāṅketikārtha* is different from *abhidhā, lakṣaṇā* and *vyañjanā* as the meaning is not derived straight from the word (*abhidhā*) nor it is echoed (*vyañjanā*) or assumed (*lakṣaṇa*). Here, the words are used which have 'other' (hidden) meanings, a kind of *prahelikā* which only a wizard of the language can decode. But, the poet Mahādeva perhaps wanted his work to be enjoyed by all Sanskrit lovers, so, he gives a well defining *ṭīkā* with the verses.

The Manuscript

"*Khaṇḍakāvya (Saṭīkam)*" is a short poem of twenty one *śloka*-s (with three *śloka*-s of introduction). The Oriental Institute, M. S. U. of Baroda, acquired a zerox-copy of the work from Lalchand Shodh Pustakalaya (Lahore), DAV College, Chandigarh (Acc. no. 5461). The details of the ms. are as follows-

Oriental Institute, M.S.U. of Baroda, Vadodara

Acc. No. 28562	Section - *Kāvya*
Title - *Khaṇḍakāvyam Saṭīkam*	Author - Mahādeva
Language - Sanskrit	Fols. - 4
Script - *Devanāgarī*	Gr. - 200

Each folio has fifteen lines on one side and fifty-seven *akṣara*-s in each line and as a result the text-work is very congested (twenty one *śloka*-s with *ṭīkā* in only four folios !).

3. Kane, P. V., *History of Sanskrit Poetics*; Motilal Banarasidas; Delhi; 1961; p. 328.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The condition of the manuscript is good. The handwriting of the scribe is a bit confusing and very nominal scribal mistakes are there. It is written in "*tripāṭha* style". Each folio starts with the *ṭīkā* (prose), the *śloka*-s (three at a time) are given in the middle of the folio and then again the *ṭīkā* follows. In this article, the text is presented with each *śloka* followed by its ṭīkā for the convenience of the readers.

The Author

The poet Mahādeva is a man of letters. Unfortunately, any information regarding him or his background could not be traced from the work. In the colophon of the work, he calls himself '*Mudgalasūnu*' (Son of Mudgala).

The poet Mahādeva - son of Girijā and Mudgala (mentioned in introduction) is unknown to the world of scholars. *The New Catalogus Catalogorum* (NCC vol. V, p. 172) mentions the existence of a copy of the work in Nagpur. (*Khaṇḍakāvya* by Mahādeva, CPB. 1118) which is untraceable, but, NCC is ignorant about this copy which is deposited in Lalchand Shodh Pustakālaya, DAV College Chandigarh (Acc. No. 5461). Similarly our poet Mahādeva is not mentioned there.

As the background of the author is not known, so is the time-period when he flourished. The work shows his deep knowledge of *Vyākaraṇa-śāstra, Purāṇa, Chanda.* In Sanskrit poetry, there was a time when a certain trend was very popular among the poets of showing their *pāṇḍitya* (scholarship) in their compositions. A lot of difficult, ornate, uncommon compositions were created at that time. *Sāṅketikārtha-kāvya* was a favourite one among them. The pioneer of this trend is not known but it was very popular among the then *Paṇḍitakavi*-s as it provided them with a platform to prove their scholarship and mastery of the language. Mahādeva too, loved to create mysterious, puzzling, coded composition which could only please a *Paṇḍita*, a scholar who is *niṣṇāta* (expert) in Sanskrit language, grammar, literature. Whoever might have started this trend, but, it continued with the unpopularity of Sanskrit language as it also became a major reason for its decline among masses.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The Work

The poet Mahādeva seems to be a person who speaks a lot in few words. Without giving any specific title to his work, he simply calls it '*Khaṇḍakāvya*' which defines the category of the *Kāvya* automatically.

The work starts with three '*maṅgalācaraṇa*' *ślokas* (other than 21 *ślokas* of the work) where he salutes his '*iṣṭadeva* Śiva, The first *śloka* of the work itself qualifies it to be a *stotrakāvya*. The twenty one *ślokas* of the work suggest the auspicious Hindu number for offering anything to God. This is poet Mahādeva's offering to various gods in twenty one *ślokas*.

Five *ślokas* are dedicated to Śiva (Nos. 1, 11, 18, 20, 21), then three (3, 4, 6) to Gaṇeśa, two to Pārvatī (5, 16), one each to Rāma (8), Viṣṇu (5), Kārtikeya (2), Sarasvatī (19), Lakṣmī (9). Then there are six *ślokas*, describing the glories of gods (10, 12, 13, 14, 15, 17).

Mahādeva calls it '*Khaṇḍakāvya*' as it is '*eka deśānusāri*' (following one part) and that is *bhakti*. All twenty one *ślokas* are a sort of riddles (*prahelikā*-s) where mere reading of each *śloka* does not make the meaning clear until and unless we read the *ṭīkā* on the *śloka* also.

An effort to find out poetic beauty in the work will be futile as it is purely a '*Citrakāvya*'. The jugglery of words and their meanings can amuse the *paṇḍitas* of *śabdaśāstra*. Mahādeva's vast knowledge of Sanskrit etymology is visible in all twenty one *ślokas*. The references from *Amarakośa, Abhidhāna, Trikāṇḍiśeṣa*, Vāguri, Pāṇini are quoted to support his derivation of meanings of different words in his desired perspective.

It is difficult to find out any *ālaṅkārika* beauty in the work as the coded words do not follow the characteristic of any *alaṅkāra* except sometimes *Samāsokti* or *Śabdaśleṣa* (both *śabdālaṅkāras*) which are witnessed at places.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The meanings of the words in the *ṭīkā* are derived using '*Bahuvrīhi Samāsa*'. The *Vṛttas* used are *Anuṣṭubha, Sragdharā, Triṣṭubha* (in seven *śloka*s), *Jagatī* (in four *śloka*s).

It is indeed amusing when we first read only the *śloka*, as neither the meaning nor the deity's name (whom the author is addressing) becomes clear. After giving up all our efforts when we read the *ṭīkā*, then only we enjoy the reading of the *śloka* again. For example, in the following *śloka*-

कुलं दिशतु ते वानी प्राक्सभाशयुतान्तरम् ।
समुद्राहितहूतिद्रुप्रसूनाञ्चितसञ्छया ॥ १६ ॥

The *ṭīkā* of the *śloka* only makes us understand that it is "Bhavānī" (Pārvatī) whom the poet is praying. Sameway the last *śloka* of the work-

गोत्रारिपुत्ररिपुतातसुताहितानुजाङ्कशत्रुपरिकल्पितयोगपट्टः ।
वत्सेनानुयानधृतवालिजनामधेयभूषानुरञ्जितशयोऽस्तु पुत्रो ममेशः ॥ २१ ॥

Nowhere in the *śloka*, the name of "Mahādeva" (Śiva) or his characteristics are mentioned. He uses grammatical terms in his poems with ease -

येन मातृस्वसा सारादुपसर्गाद्वयीकृता ।
उपसर्गयुगस्यासौ पालको नन्दबालकः ॥ १४ ॥

Only a grammarian like Mahādeva can use. '*Sārādupasargadvayīkṛtā*' for killing forcefully (*Upasargadvayīkṛtā mārītetyarthaḥ*) in his poem.

Conclusion

Though Mahādeva has composed this work to please 'scholars'[4], a common student of Sanskrit will also enjoy it as the *śloka*-s are a sort of riddle and unfolding of the meanings of the words in the *ṭīkā* and the answers given at the end surprises them. The etymology of many words (referred to in different *kośa*-s) enriches their

4. ..... खण्डकाव्यमेतद्विदुषां तोषविशेषमातनोतु । Colophon of the work.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

knowledge. Indeed, this work is a combination of devotion, knowledge, intelligence and mental (scholarly) exercise.

❁ ❁ ❁ ❁ ❁

(Text)

खण्डकाव्यम् (सटीकम्)

श्रीगणेशाय नमः ।

हिमकरतिलकितभालं तमहं प्रालेयशैलजाबालम् ।
वन्दे यत्पदयुगलं स्मरतां धुनोत्यकं चपलम् ॥१॥

वैदग्धीनिधिकोषं दूषितदोषं शुकोल्लसद्दोषम् ।
गुर्ज्जापुञ्जितभूषं भिल्लीवेषं महः कलये ॥२॥

गिरिजामुद्वलचरणं प्रतिभाकरणं स्मरन्सदा चित्ते ।
साङ्केतिकार्थकाव्यं रचयति महादेवः ॥३॥

अमन्दो मन्दारः सपदि सहकारोऽस्तदतलं, हर त्वां स श्रीलो जगति भवतां पादपचयम् ।
ध्वजो यस्य व्यस्तं विलसति च दीनं करतले, सकंपालं पाकस्तिलकति वमध्यः पचितः ॥१॥

स मन्दारः भवतां पादपचयं, 'आं इत्यङ्गीकारे अव्ययम्' सपदि तत्कालं जगति पृथिव्यां हरतु । किंविधो मन्दारः ? अमन्दः अपि सहकारः- हकारेण सह वर्तमानः स तथा च हर इति कर्तृपदम् । किंविधं पादपचयम् ? अस्तदतलं - अस्तं दूरीकृतं दस्य दकारस्य तलं स्वरूपं यस्मिन्निति तथा पापचयमित्यवशिष्टं तत्पदं कर्मीभूतं, हरः भक्तां पापचयं हरतु इत्यन्वयः । किंविधः श्रीलः ? श्रीमान् शोभायुक्त इत्यर्थः । यस्य हरस्य ध्वजःदीनं विलसति, किंविधं दीनम् ? व्यस्तं प्रतिलोमतयोच्चार्यमाणं सत्, नन्दीजातं वृषभध्वज इत्यर्थः। चापरं यस्य करतले पालं विलसति, किंविधं पालम् ? सकं ककारेण सह वर्तते तत्तथा कपालमित्यर्थः । यस्य पाकः तिलकति तिलकवदाचरति, किंविधः पाकः ? वमध्यः वकारो मध्ये यस्य स तथा पावक इति यावत्,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

पावक अग्निस्तिलकवज्जात इत्यर्थः । पुनः किंविधः हरः ? परचितः परा चिता यस्य स तथा यस्येति पदं सर्वत्रावधेयम् ।

अतनुद्विषदंगजाश्वमित्रध्वजपुत्रप्रियकृत्तनोतु तुभ्यम् ।
शतमन्युशरुप्रतापभीताऽधिपजाताआश्रयजाप्रजाप्रसादम् ॥ २ ॥

अतनु मदनः तस्य द्विट् शिवः तस्याङ्गजः सूनुः कुमारस्तस्याश्वो वाहनं मयूरस्तस्य मित्रं घनः स ध्वजो यस्य स "मेघवाहनः" इत्यभिधानात्, आखण्डलस्तस्य पुत्रः अर्जुनः तस्य प्रियकृत् श्रीकृष्णः कर्तृपदं तुभ्यं शतमन्युः इन्द्रस्तस्य शरुः (स्वरुः) वज्रः " शतकोटिः शरुः (स्वरुः) शम्बो इत्यमरः" (94, p. 14), वज्रस्तत्प्रतापेन भीतास्तेषामधिपः हिमाचलः तज्जातो मैनाकः तस्याश्रयः समुद्रः तस्माज्जाता लक्ष्मीः तत्प्रजा सन्ततिः तत्प्रसादः तनोतु इति, प्रजारूपो यः प्रसादस्तमिति ।

हरचितरुचिमध्ये वानमानन्दमूलं कलयति सरसं यो मध्यमूर्धन्यमूकम् ।
वहति शुभदमन्तर्यो वनं सैधुरं द्राक् स दहतु दुरितं मे नायको विप्रयुक्तः ॥३॥

स नायकः मे मम दुरितं द्राक् शीघ्रं हरतु, किंविधो नायको ? विप्रयुक्तः वीतिवर्णेन प्रयुक्तो विनायक इति सिद्धम् । स कः ? यः मध्यमूर्द्धन्यः षकार इति वर्णे यस्येति मूकं मूषकमिति वानं कलयति दधाति । किंविधं वानम् ? मध्ये हरचितरुचिः हकारेण रचिता रुचिः शोभा यस्मिन्निति वाहनमित्यर्थः, किंविधं वाहनम् ? आनन्दमूलं सन्तोषकारणम् । तस्माद्वाहनं मूषकं कलयति इति सिद्धम् । पुनः स कः यः सैन्धुरं सिन्धुरस्येदं तत्तथा वनं वहति । किंविधं वनम् ? अन्तः मध्ये शुभदं शुभः सुन्दरः दकारो यस्मिन्निति वदनमित्यर्थः । किंविधं वदनम् ? सरसम् ।

मोदस्त्वाद्यन्तदारः कलयति विकलां पूर्वकां व्यस्तधारा-
चञ्चुः पायादपूर्वाद्विधुमधुकरतो दम्पतीशं पहास्तम् ।
योऽह्नायापात् स्वमालं तु विहितविभवं मध्यतश्चावधीन्नां
पूतोक्तां बालभावात्स दिशतु भवते भावुकं कम्बुकण्ठः ॥४॥

स कम्बुकण्ठः शंखतुल्यगलः "शंखः कम्बुरस्त्रियामित्यमरः (512, p. 58), मोदः कर्तृपदं भवते, भावुकं कुशलं "भावुकं भविकं भव्यं कुशलमित्यमरः" (266, p. 32) दिशतु दिशति सज्जने ददातु इत्यर्थः । किंविधो मोदः ? आद्यन्तदारः तथा च दामोदर इति कर्तृपदं जातम् । सः कः ? यः पूर्वकां पूर्वं ककारो यस्याः सेति तां विकलां कविकलामित्यर्थः कलयति । पुनः किंविधः ? व्यस्तधाराचञ्चुः व्यस्ता विपरीता या धारा राधेति यावत्, तत्र

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

चित्तः । पुनः सः कः ? यः दम्पतीशं विधुमधुकरतः विगतो धु इति वर्णो यस्मात्मकरत इत्यर्थः । पायात् अह्नाय शीघ्रं अपाहरत्तदित्यर्थः । किंविधं दम्पतीशम् ? पहास्तम्, पकारेण हास्तं रहितमित्यर्थः । दन्तीशमिति जातम्। किंविधात्पायात् ? अपूर्वात्, अपूर्वो यस्येति तथा अपायादित्यर्थः । तथा च यः दन्तीशं गजेन्द्रं मकरतः अपायान्नाशात् अह्नाय अपादिति वाक्यं जातम् । यश्च स्वमालं अवधीत् । किंविधं मालम् ? मध्यतः तु विहित-विभवं तु इति वर्णेन विहितः कृतः शोभाविशेषो यस्येति तथा मातुलमित्यर्थः, यश्च बालभावात् शिशुत्वावस्थातः नां अवधीत् । किंविधां नाम् ? पूतोक्ताम्, पूतशब्देन उक्तां पूतनामित्यर्थः ।

केलीषु लब्ध्वा सहिवर्णमानी शैवालजा वा कलहंसमुच्चैः ।
असंसमादौ नवती बभूव या सा भवेशं भवतां विधत्ताम् ॥५॥

सहिवर्णमानीं शैवालजा कर्तृपदं हिवर्णेन सह वर्तमाना मानी हिमानीति, तच्छैवालस्तस्माज्जाता, तथा अवा न विद्यते वा इति वर्णो यस्यां हिमानी शैलजेति जातं पार्वतीत्यर्थः, सा भवतां शं विधत्तां, सा का ? या भवे महादेवे केलीषु क्रीडासु कलहंसं लब्ध्वा प्राप्य नवती बभूव । किंविधं कलहम् ? सं असं न विद्यते, ' सं ' इत्यक्षरं यस्मिन्निति कलमिति जातम् । विधानवती, आदौ प्रथमं समा, ' मा' इति वर्णेन सह वर्तमाना तथा च मानवतीति ×× जतं तथा चैव वाक्यार्थः । भवं केलीषु कलहं लब्ध्वा या मानवती बभूव सा हिमानी शैलजा भवतां शं विधत्ताम् ॥५॥

स्यन्दनाड़िघ्रकरयानसनाभिद्वेष्यहूतिदनुजारितनूजः ।
सोऽस्तु मे कुशलकर्मपरो यः स्वप्रसूरथ सपत्नसमास्यः ॥६॥

स्यन्दनो रथः तस्याड़िघ्रः चक्रं तत्करे यस्येति चक्रपाणिः, तस्य यानं वाहनं गरुडः, तस्य सनाभिर्भ्राता अरुणः, तस्य द्वेष्यो अन्धकारः, तस्य हूतिर्नाम यस्य स चासौ दनुजश्च अन्धकासुरः इत्यर्थः, तस्यारिः शिवः, तस्य तनूजः गणेशः स मे कुशलकर्मपरः अस्तु, सः कः ? यः स्वस्य प्रसूः माता, तस्या रथो वाहनं सिंहः, तस्य सपत्नः करी तेन समं आस्यं मुखं यस्य गजानन इत्यर्थः ॥ ६॥

पताका यत्कण्ठे जयति दशनेभ्यश्च तुरगः,
क्षपाभं यच्चक्षुः परिकलितबरागाग्रिमजनिः ।
गृहं येन प्रापे हरयुवतिसूनाच्च मदनाद्,
यशस्तोमः सेव्यात् मम कुलमलं राष्ट्ररुचिरः ॥ ७॥

राष्ट्ररुचिरः, राष्ट्रं चक्रं, " चक्रं सैन्ये जलावर्ते संसारे छद्मराष्ट्रयोः" । इति **वागुरिः**, चक्ररुचिरः सुंदरः चक्रपाणिरित्यर्थः । मम कुलं अत्यर्थं अव्यात् 'अव रक्षणे' रक्षतु इत्यर्थः । सः कः ? यत्कण्ठे पताका वैजयन्ती अयति च परं यस्य दशनेभ्यः "दशना द्विजा पक्षिणः" इति यावत्, तेषु इभ्यः आढ्यः गरुडः स तुरगः वाहनं यस्य, यन्नेत्रं यद्वस्त्रं निशाभं (क्षपाभं) निशा हरिद्रा तस्यामेवाभा यस्य तथा " निशा हरिद्रा रजनीति **त्रिकाण्डीशेषः**", परिकलिता अङ्गीकृता रोगो नाम गदः, तस्मादग्रिमजनिः " प्रथमजन्म येन जगादाग्रे गदाग्रजं इति

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

प्रयोगदर्शनात्", पुनः येन हरयुवतिः उमा तन्नाम्ना अतसी, तस्याः सूनात् गृहं धाम तेज इत्यर्थः प्रापे, येन मदनान्मातुलात् यशस्तोमः कीर्तिसमूहः प्रापे । " क्षपाभं यच्चक्षुरिति पाठे क्षपा निशा तन्नाम्ना हरिद्रा च, चक्षुः नेत्रं तन्नाम्ना नेत्रं वस्त्रम् । सर्वत्र लक्षितलक्षणा ज्ञेया । "पताका वैजयन्ती स्याद्" इत्यमरः, दंतविप्राण्डजा द्विजा इति, गृहदेहत्विट्प्रभावाद्धामानीत्यपि, अतसी स्यादुमाक्षुमा इति (अमर, 1746, p. 172), उन्मत्तः कितवो धूर्तो धत्तूरः कनकाह्वयः (अमर, 803, p. 86), मातुलो मदनश्चेति च (अमर, 804, p. 86), निशाख्या कांचनी हरिद्रा पीता [वरवर्णिनी] इति (1788, p. 176)इति सर्वत्रामरः" ॥ ७ ॥*

सार्वभौमवृतदिक्पतिमित्रस्तोत्रकृत्तनयवैरिगुरुर्वः ।
भूसुतप्रसरमत्र करोतु ब्रध्नसूनुरिपुकेतुकृतार्चः ॥ ८ ॥

सार्वभौमनामा दिग्गजः तेन वृता या दिक् उदीची, तस्याः पतिः कुबेरः, तस्य मित्रं शिवः, तस्य स्तोत्रकृत् स्तुतिकर्ता रावणः, तस्य तनयो मेघनादः, तस्य वैरी लक्ष्मणः, तस्य गुरुः ज्येष्ठभ्राता रामः, स वः भूसुतप्रसरं मङ्गलाधिक्यं अत्र लोके करोतु । किंविशिष्टः ? ब्रध्नस्य श्रीसूर्यस्य सूनुः कर्णः, तद्रिपुः अर्जुनः, तत्केतुः हनुमान्, तेन कृता अर्चा पूजा यस्येति सः । " पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः इत्यमरः " (152, p. 20) । भास्कराहस्करब्रध्नप्रभाकरविभाकराः इत्यमरः (201, p. 25) । केतुर्ग्रहोत्पातचिह्ने इति त्रिकाण्डीशेषः ।"*

धनञ्जयाङ्गासजनादतोषवत्सपत्नवीरुद्रिपुगोत्रसंततेः ।
ललामनाथाङ्गदशत्रुकेतनप्रिया त्वयाऽऽसादितसादनेऽस्तु सा ॥ ९ ॥

मेघः " मेघा धूमयोनय " इत्यभिधानात् ", तस्य नादः, तस्मात् तोषवान् मयूरः, तस्य सपत्नं वीरुत् नवावल्ली, तद्रिपुः हिमं, तस्य गोत्रः पर्वतः " अद्रिगोत्रगिरीत्यभिधानात्",[1] तत्संततेः ललामं पार्वती, तस्याः नाथः शिवः, तस्य अङ्गदं बाहुभूषणं सर्पः, तस्य शत्रुः गरुडः, स केतने यस्येति विष्णुः, तस्य प्रिया लक्ष्मीः, सा त्वया आसादितं, यत्सादनं गृहं सदनं " सदनं सादनमिति द्विरूपकोशात् " अत्र अस्तु इत्यर्थः ॥ ९ ॥

निमिकुलकमलावतंसपुत्रीपरिवृढसूनुशरानलप्रतप्ता ।
द्विशरमुखतनूजवाहिनी सा समुपययौ परितः स्वशोषदोषम् ॥ १० ॥

निमिकुलं ज [न] कवंशः, तस्य कमला लक्ष्मीः तस्याः अवतंसः भूषणं जनकः, तत्पुत्री जानकी, तस्याः परिवृढः प्रभौ, परिवृढः रामः तत्सूनुः लक्ष्मणः " सूनुः पुत्रेऽनुजे रवौ इत्यभिधानात् " तस्य शरानलः बाणाग्निः,

---

* " " References of *śloka* 7.

1. अद्रिगोत्रगिरिग्रावाचलशैलशिलोच्चयाः - अमर० 635; p. 70.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

तेन तन्ना । द्विशराः द्विगुणबाणाः द्विगुणितपंचमुखानि यस्येति स तथा दशमुखः रावणः, तस्य तनूजः पुत्रः इन्द्रजित्, तद्वाहिनी सेना " ध्वजिनी वाहिनी सेना इत्यमरः" (1623, p. 161) सा कर्तृपदं परितः, स्वस्य शोषमेव दोषं विनाशं इत्यर्थः, समुपययौ प्रापेति अर्थः ॥ १० ॥

यो वस्त्रवेदानकरोद्विरोधे भूषां जले स्वे घनसारलेशम् ।
धर्मं कलङ्के विदलासखत्वं सरस्यरं पुष्पवरः समेऽस्तु ॥ ११ ॥

स पुष्पवरः, पुष्पशब्देन सुमनसा तच्छब्देन देवाः " सुपर्वाणः सुमनसः इत्यमरात् " (14, p. 7) तद्वरः श्रेष्ठः सः, सरसि सरःशब्देन मानसं तच्छब्देन मनः तत्रेति अर्थः, अरं अत्यर्थं अस्तु । सः कः ? यः विरोधे । विग्रहे तन्नाम्ना शरीरे वस्त्रवेदान् वस्त्रं नाम नेत्रं वेदो नाम श्रुतिः श्रुतिशब्देन कर्णः येषामिति ते चक्षुश्रवसः तान्सर्पान् इत्यर्थः, भूषामकरोत्, पुनर्यः जलशब्देन कं, कशब्देन शिरः तत्र घनसारः कर्पूरः तत्संज्ञया " घनसारश्चन्द्रसंज्ञः" इत्यभिधानात् चन्द्रः सोमः तल्लेशः कला तं अकरोत् । कलङ्के तन्नाम्ना अङ्के केतने धर्मं वृषं अकरोत् । " वृषो धर्मः प्रकीर्तितः इति वचनात्" । विदला विगतं दलं पर्णं यस्या इति व्युत्पत्त्या अपर्णा इत्याक्षेपः अपर्णा पार्वती तत्सखत्वं अकरोत् इत्यर्थः ॥ ११ ॥

वेददेवावमानी यो योगी भवति निश्चितम् ।
विप्रयुक्तः श्रियाऽसौ प्राक्धनी च नियुतस्तथा ॥ १२ ॥

वेददेवावमानः कर्ता योगी सोऽपि विप्रयुक्तः ब्राह्मयुक्त भवति इति विरोधः ततश्चाभासः, यो योगवानपि प्राक् प्रथमं वीतिवर्णेन प्रयुक्तः वियोगी भवति, श्रिया लक्ष्म्या वियुक्तो भवति, धनी च नियुतः नीतिवर्णे [न] युक्तो निधनी भवतीति ॥ १२ ॥

पार्वतीतनयकेतुजपुञ्जं वीक्ष्य भूरि गहनं चपलाढ्यम् ।
वह्निमण्डलमथाञ्चति लास्यं पश्य तोयवसने गगने त्वम् ॥ १३ ॥

पार्वतीतनयः गणेशः, तस्य केतुः धूमः "धूमकेतुर्गणाध्यक्षः इति वचनात्" , तस्माज्जातः मेघः " मेघा धूमयोनय " इत्यभिधानात्, तेषां पुञ्जं समूहं गगने वीक्ष्य दृष्ट्वा वह्निमण्डलं, वह्निशब्देन शिखी, शिखीशब्देन मयूरः, तन्मण्डलं कर्तृ, अथ पश्चात् लास्यं नृत्यं अञ्चति, "अञ्चु गतिपूजनयोः" प्राप्नोति इत्यर्थः । किंविधं पुञ्जम् ? भूरि बहुलं गहनं, गहनशब्देन वनं, वनशब्देन जलं यस्मिन् अन्तं, पुनश्चापलाढ्यं विद्युत्समृध्दं " चञ्चलाचपला अपि इत्यमरः" (तडित्सौदामिनी विद्युच्चञ्चला चपला अपि-अमर० 163, p. 21), हे

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

तोयवसने तोयशब्देन जलं, जलशब्देन कमलं तद्वद्वसनं, वसनशब्देन नेत्रं यस्याःतस्याः सम्बोधनं तत् त्वं पश्येति वाक्यार्थः कर्म ॥ १३ ॥

येन मातृस्वसा सारादुपसर्गद्वयीकृता ।
उपसर्गयुगस्यासौ पालको नन्दबालकः ॥ १४ ॥

येन मातृस्वसा पूतना, साराद् बलाद् उपसर्गद्वयीकृता मारितेत्यर्थः, परा इत्येक उपसर्गः सु इति द्वितीयः तस्मात् परासुकृतेति तात्पर्यः । असौ नन्दबालकः उपसर्गयुगस्य पालकः रक्षिता अभूत् इति क्रियाऽध्याहारः, वि इत्येकः उपसर्गः प्र इति द्वितीयः तस्माद् विप्रपालक इति फलम् ॥ १४ ॥

आकाशे जघनमजं नभस्यमोघं स्वं लास्यं समधित केतकीतलोपि(पी) ।
कान्दवं वदनमभूददं ससूनं वीक्ष्यागः सुरभिरयादागो श्रुमध्यमोऽपि ॥ १५ ॥

तलोपी तकारस्य लोपो यस्मिन् स तथा केकी इत्यर्थः, स्वं लास्यं नृत्यं समधित कृतवान् । किं कृत्वा ? आकाशे गगने नभसि, श्रावणे जघनं वीक्ष्य दृष्ट्वा, किं भूतं जघनम् ? अजं न विद्यते जकारो यस्मिन् घनं इत्यवशिष्टम्, पुनः किंविधम् ? अमोघं सफलम् । उत्तरार्द्धेन वाक्यान्तरमाह-कांदवं कंदवानामिदं कांदवं वदनं ससूनं सूनैः सह वर्तमानं, ससूनं सपुष्पं अभूत् । किंविधं वदनम् ? अदं न विद्यते दकारो यस्मिन् इति तथा वनमिति जातं, आगोऽपि समुपययौ, किंविधं आगः ? श्रुमध्यमः इति वर्णः मध्यमो यस्य आश्रुगः इत्यर्थः । सुरभिरयात् इति पाठे सुरभिः अयाद् इति पदद्वयं, ततो आश्रुगः सुरभिः अयात् इति अन्वयः ॥ १५ ॥

कुलं दिशतु ते वानी प्राक्सभाशयुतान्तरम् ।
समुद्राहितहूतिद्रुप्रसूनाञ्चितसञ्छया ॥ १६ ॥

वानी प्राक् प्रथमं सभा भकारेण सह वर्तमाना भवानी इति जातं, ते तुभ्यं कुलं दिशतु, किंविधं कुलम् ? शयुतान्तरं शकारेण युतं, अन्तरं मध्यो यस्य तथा कुशलं इत्यर्थः । किंविधा भवानी ? समुद्रस्य अहितः अगस्त्यः तद्वृत्त्या तन्नाम्ना द्रुः वृक्षः तस्य प्रसूनं तेन अञ्चितः सन् शयः पाणिः यस्याः ॥ १६ ॥

तरङ्गिणीनायकनन्दिनीशप्रसक्तिमित्राहिततातयन्तुः ।
प्रेक्ष्योदयं चेतसि चक्रयुग्मं चक्रे मुदं वातसखप्रतप्ते ॥ १७ ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

तरङ्गिणी नदी, तन्नायकः समुद्रः, तस्य नन्दिनी कन्या लक्ष्मीः, तस्या ईशः कृष्णः, तस्य प्रसक्तिः यस्मिन् मित्रे अर्जुने तस्य [अहितः] अरातिः कर्णः, तस्य तातः सूर्यः, तस्य रथवाजिनियन्ता अरुणः, तस्य उदयं प्रेक्ष्य दृष्ट्वा चक्रयुग्मं चेतसि मुदं चक्रे इत्यन्वयः । किंविधं चेतसि ? वातसखः अग्निः तेन तप्ते ॥ १७ ॥

वाताशनारातिगदारातातासुहृत्समासादितदिग्धवस्य ।
न काऽपि भीतिर्यदि चित्त आस्ते दाक्षायणीनायकमौलिनाम ॥ १८ ॥

वाताशनाः सर्पाः तेषां अरातिः गरुडः तेन गच्छतीति गः, गरुडवाहः विष्णुः, तस्य दारा लक्ष्मी [रि] ति यावत्, तस्याः तातः समुद्रः तस्य असुहृत् अगस्त्यः, तेन समासादिता दिक् दक्षिणाशा, तस्याः धवः पतिः यमः । तस्य काऽपि भीतिः न यदि चित्ते दाक्षायण्या तारिकाः अश्विन्यादयः, दाक्षायिण्योऽश्विनी इत्यादि तारा " अश्वयुगश्विनीत्यमरः (187, p. 24) " तासां नायकश्चन्द्रः स मौलौ यस्येति चन्द्रमौलिः महादेवः, तस्य नाम अभिधानं मूर्तिः इति पाठः तदा मूर्तिदेह आस्ते इति ॥ १८ ॥

शकुनेनगाग्रजनुकेतनबालाप्रसवस्फुरत्कुचतटोऽञ्चिततन्त्री ।
शुचिशंकरारिरिपुजाहितमाला हृदयेऽस्तु संस्तुतजलासनबाला ॥ १९ ॥

शकुनाः पक्षिणः " शकुंतिपक्षिशकुनिशकुन्तशकुनद्विजा " इत्यमरः (1052, p. 108) " तेषां इनः, " इनः सूर्ये प्रभाविति च " प्रभुः गरुडः, तेन गच्छति इति कृष्णः, तस्य अग्रजनुः ज्येष्ठभ्राता बलभद्रः, तस्य केतनं तालः तालाङ्क इत्युक्तेः तस्य बाला ताली, तस्याः प्रसवः फलं तद्वत्स्फुरत् यत्कुचतटं तत्राञ्चिता स्थापिता तन्त्री वीणा यया इति । शंकरारिर्मदनः तस्य रिपुः " शम्बरारिर्मनसिज इत्यमरात् " (51, p. 10) ।

अत्र लक्षितलक्षणया जलं तस्मात् जातानि पद्मानि, तेषां आहिता माला यया, " जलं नाम कमलं कमलं जलं इत्यभिधानात् " तदासनं यस्य इति ब्रह्मा, तस्य बाला सरस्वती हृदये अस्तु इति अन्वयः, संस्तुते इति पदस्य बालापदेन समासः ॥ १९ ॥

शरासजाबाहुवतंसषट्पदीकृतप्रियास्तां मम सद्मदैवतम् ।
कुलेनसंसक्तचमूपतिध्वनिप्रतीतकर्णोद्धतदन्तसंस्तुतः ॥ २० ॥

शरः बाणः तन्नाम्ना असुरः, तस्य आसजा कन्या उषा, उषाशब्देन रात्रिः, " उषा बाणसुतारात्र्योरिति मेदिनीकारः ", तस्या बाहुस्तच्छब्दे करः " करः चन्द्रः रजनीकर इत्यभि[धा]नात् " स वतंसो यस्य इति

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

महादेवः, कुलं नाम गोत्रं, गोत्रशब्देन पर्वताः तेषां इनः हिमाचलः, तत्र संसक्ता या चमू वाहिनी, वाहिनीशब्देन नदी, " स्रवन्त्यामपि वाहिनी **इत्यमरः** " (2557, p. 249) तस्याः पतिः समुद्रः, तस्य ध्वनिः शब्दः तद्वत् ध्वनिः येषां ते, तथाभूताः प्रतीताः ख्याताः कर्णोद्धतदन्ताः कर्णशब्देन श्रुतिः श्रुतिशब्देन वेदः, तेनोद्धताः उद्धृताः ये दन्ताः, दन्तशब्देन द्विजाः, द्विजशब्देन ब्राह्मणाः, तैः संस्तुतः मम सद्यदैवतं आस्तां इति अन्वयः ॥ २० ॥

गोत्रारिपुत्रारिपुतातसुताहितानुजन्माङ्कशत्रुपरिकल्पितयोगपट्टः ।
वत्सेनानुयानधृतवालिजनामधेयभूषानुरञ्जितशयोऽस्तु पुत्रो ममेशः ॥ २१ ॥

गोत्राः पर्वताः " अद्रिगोत्रगिरिग्रावा० इत्यमरः, (635, p. 70) ", तेषां अरिः इन्द्रः, तस्य पुत्र अर्जुनः, तद्रिपुः कर्णः, तस्य तातः सूर्यः, तस्य सुता यमुना, " कालिन्दी सूर्यतनया [यमुना] **इत्यमरः** (530, p. 60)", तस्याः आहितः प्रवाहस्य अन्यथाकरणात् " कालिन्दीभेदनो बल इत्यमरः (48, p. 10) ", बलभद्रः, तस्य अनुजः कृष्णः, तस्य अङ्कं चिह्नं गरुडः, तस्य शत्रुः सर्पः, तेन परिकल्पितः रचितः योगपट्टो येन इति सः ईशः महादेवः मम पुरो अग्रे अस्तु इति अन्वयः । वत्सेन वक्षस " उरो वत्सं च वक्षश्चेत्यमरः (1229, p. 125) " [अनुयानं] यातायातं यस्येति सः सर्पः उरगः " इत्यभिधानात् तेन कृत्वा धृत्वा वा, वालीजः वाली वानरः तस्मात् जातः पुत्रः अंगद इति प्रसिद्धः, तन्नाम्ना या भूषा अंगदं बाहुभूषणं, तया रञ्जितः शयो बाहु यस्य इति सः ।

इति मुद्गलसूनुना प्रशस्तं कुतुकोदञ्चितचेतसा समाप्तम् ।
रचितं किल खण्डपकाबव्यमेतद्विदुषां तोषविशेषमातनोतु ॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

JOURNAL OF THE M.S. UNIVERSITY OF BARODA

The Journal is published every year in three parts. These parts are devoted respectively to topics relating to

(i) *Humanities,*
(ii) *Social Sciences and*
(iii) *Science*

Advertisement tariff will be sent on request.

Communications pertaining to the Journal should be addressed to :

THE EDITOR
Journal of the M.S. University of Baroda
(Humanities/Social Sciences/Science)
Faculty of Arts Compound,
Vadodara - 390 002 (India)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

SOME NOTEWORTHY SANSKRIT *MAHĀKĀVYAS* OF TWENTIETH CENTURY (1970-2000 A.D.)

RABINDRA KUMAR PANDA*

Introduction

The creative genius in Sanskrit has always shown a predilection for the poetic form or *padyarūpa* of *kāvya.* Most of our Sanskrit poets prefer to compose poetry instead of prose though *gadyaṁ kavīnāṁ nikaṣaṁ vadanti* is accepted as a dictum. I understand that the *padya* form of composition has special attractive force for, it contains marvelous beauty, the metrical unity and the rhythmic style, all of which combindly create an inexpressible sense of sweetness loaded with sublime aesthetic rapture. That is why poetry has emerged as one of the best areas of Sanskrit creative literature. The *padya* form has attracted many great minds of past and is also attracting the outstanding poets of present time. In the past, the poetic form has fascinated the scientists, philosophers, religious writers and the general Sanskritists who have preferred to compose the scientific and philosophical treatises like *Carakasaṁhitā, Bṛhatsaṁhitā, Laghujātaka, Kārikāvali, Pramāṇasamuccaya,* etc., to name a few, in the *padya* form. It is well-known that the tradition of poetry begins from the Vedas. The *Ṛgveda,* the first documented literature of human civilization, is written in the poetic form. The *ādikavi* Vālmīki has chosen to compose his *Rāmāyaṇa* in this form. Similarly Vedavyāsa, the person of encyclopedic knowledge, gave us the *Mahābhārata* and the Purāṇas in the form of *padya.* It evinces that our creative writers have given importance to poetry and to the poetic form. Being overwhelmed with this, perhaps the great poet Bhartṛhari confidently declares - *sukavitā yadyasti rājyena kim* (what is there more in a kingdom if there is good poetry).

The experiments of Sanskrit poets gave rise to the various forms of poetry such as *muktaka, śataka, khaṇḍakāvya* and *mahākāvya.* It is beyond doubt that this poetic culture of past is exerting its profound influence on the minds of the modern poets.

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp.85-111.

* Department of Sanskrit, Pali & Prakrit, Faculty of Arts, The M. S. University of Baroda, Vadodara-390 002.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

After the lapse of several centuries and many significant technological changes, the profound impact of that ingenious culture is paving the way for new horizons. This beautiful form of literature has injected energy and instilled inspiration not only to the poets of Vedic period but even to the great poets like Ratnākara of classical time, who succeeded in composing a magnanimous epic titled *Haravijaya* consisting of fifty cantos in Sanskrit in a very erudite style. Similarly, in the modern period of Sanskrit we have great stalwarts like S.B. Warnekar, the author of the *mahākāvya-Śivarājyodayam* in 68 cantos based on the life of Chatrapati Śivāji and Ogeti Pariksit Sarma, the renowned author of the *mahākāvya, Pratāparāṇāyanam*[1] of 80 cantos based on the life of Rana Pratapa. Therefore, a critic has sufficient reason to be delighted with the fact that the area of Sanskrit poetry has grown to a great extent. Day by day it is also enriched by the marvelous contributions of the visionary writers of modern period rightly deserved to be called the *mahākavis.*

The *Mahākāvyas* (long poems) written in Sanskrit are in fact invaluable gems of Sanskrit literature. They are the best creations of the master - poets who have struggled hard to maintain the glorious literary tradition of India. It is perhaps only in Sanskrit that the tradition of composing *mahākāvya* is continuing till today. But, a cursory look at the huge amount of literature that has been produced so far, gives us the impression that all these *mahākavis* like the old veterans are potent enough in creating the marvelous epics that are no way inferior to the ancient ones. Sanskrit, the language of Indian culture, that has been nurtured by the great visionaries in the land of sages throughout, has maintained its identity even after the fullest development of the regional languages and literature. The Sanskrit poets have tried their best to preserve their sublime thoughts for posterity by putting them in this language in the form of *mahākāvyas.* The Sanskrit writers still continue to produce excellent literature even now.

Moreover, the substantial growth both qualitative and quantitative of *mahākāvyas* (long poems or epic poems) has widened the scope of study and research in Sanskrit. The study of the Sanskrit *mahākāvyas* of modern period is an interesting exercise to

---

1. Panda, R. K., 'Contemporary Sanskrit Poetry', *Vishveshvaranand Indological Journal*, Hoshiarpur, Vol. XXXIII-XXXIV, Pts. i - iv, June-Dec., 1995-1996, pp. 242-243.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

understand the human values preached by the poets through their *kāvyas*. The poets of modern period do not maintain the tradition for the sake of tradition. They do feel the literary value of this type of long composition which gives enough scope for displaying one's creative genius and bringing together many interesting things. They have been striving hard to preserve the language which is perishing day by day by making continuous efforts in composing literature in various forms.

They are trying to disseminate the historical truths and to spread the sublime aspects of Indian culture among the students and scholars. They are also endeavouring to set the models of Great Indian heroes by way of presenting their heroic deeds in sweet, sympathetic and convincing manner. All these works reflect social consciousness and are not moving only in the boundary of aesthetic pleasure which has been accepted to be the soul of poetry. Since the poets are mainly contributing to preservation, growth and development of language, culture, and treasure-house of knowledge, it becomes our duty to read their works, to understand their importance and to introduce them to the scholars of Sanskrit. Through this paper I am trying to focus upon some of the noteworthy *mahākāvyas* that are composed during 1976-2000 A.D.

One has to admit the fact that the composition of a *mahākāvya* in Sanskrit is a very arduous task. It requires great mastery over Sanskrit language, profound knowledge of different *śāstras*, erudition in methodology of composition, impenetrable labour and above all poetic potency called *śakti* in the language of Mammaṭa. Therefore, only a few of the aspirants succeed in composing *mahākāvyas* which bring for them eternal reputation and universal recognition.

Before proceeding to introduce the selected *mahākāvyas* of twentieth century, it is necessary to give a definition of the *mahākāvya* for ready reference. Though several works on classical Sanskrit poetics have given some gross definitions focusing the general characteristics of a *mahākāvya*, Viśvanātha's definition given in the *Sāhityadarpaṇa* is accepted to be a standard one and that is given here for the convenience of the readers.

Definition of *Mahākāvya*

A great poem should have a number of cantos (*sargabandha*). The hero should be a deity, or a warrior of a noble family characterized by firmness and generosity of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

heart or a number of kings belonging to the noble family. Of the Erotic, Heroic, and the Quietist (*Śṛṅgāra, Vīra* and *Śānta*) sentiments, any one should be the principal in it, all others being ancillary thereto. The *mahākāvya* should contain all the dramatic junctures (*sandhis*). The story, pertaining to some virtuous character or characters, must be derived from historical source like the *Mahābhārata* or the *Rāmāyaṇa*. It should have the final objects to be obtained by the hero like all the four *puruṣārthas*, namely, *dharma, artha, kāma* and *mokṣa*, or it should have only one of them. It should begin with a salutation to a deity or a benediction or simply with the mention of a matter leading to the main story of the poem. Sometimes it should begin with a reproach of the malicious or the like, or a eulogy of the God. It should consist of cantos, more than eight in number, neither too short nor too long, each canto comprising of stanzas composed in some particular metre, but ending in those of a different one. A canto may be composed in a variety of metres. At the end of each canto there should be a hint of the subject of the succeeding canto. There should be descriptions of the sun, the moon, day, night, morning, evening, noon, twilight, darkness, ocean, mountain, woods, hunting, the seasons, the enjoyment and separation of lovers, saints, heaven, city, sacrifice, military march, council, marriage, birth of a son etc. These are to be described in a *mahākāvya*, according to the occasion, together with their attendants, incidents and circumstances. The *mahākāvya* is to be named after the poet, the story, the hero or the like, while the designation of a canto is to be made after the principal matter contained therein.[2]

---

2. सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ।
सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥
एकवंशभवा भूपाः कुलजा बहवोऽपि वा ।
शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥
अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः ।
इतिहासोद्भवं वृत्तमन्यद् वा सज्जनाश्रयम् ॥
चत्वारस्तस्य वर्गाः स्युस्तेष्वेकञ्च फलं भवेत् ।
आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ॥
क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् । etc.,
Sāhityadarpaṇa, with *Locana* and *Vijñanapriyā*, Bharatiya Book Corporation, New Delhi, 1998, p. 365.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The above given definition gives us the idea that it is not the big bulk alone which makes a poetic composition *mahākāvya*, but the important features prescribed by the rhetoricians, which should be employed in a poetic composition to make it worthy of the name. The rhetoricians hold the view that sentiment is the soul of poetry and the rhetorical figures are only the means to enhance the beauty of the poem. Therefore, the poet should try to present the full and natural development of the sentiment chosen for the epic poem. No epic, bereft of the proper and successful development of its sentiment can be regarded as a fine piece of literary art. In the classical period the poets were selecting the themes of the *mahākāvyas* keeping in view the scope of sentiment. For example, Kālidāsa selected the union of Śiva and Pārvatī for his *Kumārasaṁbhava*, Māgha selected the theme of killing of *Śiśupāla* for his *Śiśupālavadha*, Bhāravi composed the *Kirātārjunīyam* and Kumāradāsa composed *Jānakīharaṇam*. But we come across a significant change in the modern period. For example, the work *Kristubhāgavata* of P.C. Devassia or the work *Nārāyaṇavijaya* of Balarama Panicker. These works are not rich in sentiment. The main objective of these poets is not a delineation of *Rasa*. They are mainly popularising the noble thoughts of the great persons like Christ or Śrī Nārāyaṇa Guru. The themes being completely new become interesting whereas the *mahākāvyas* based on the rotten themes like *Subhadrāharaṇa, Śumbhavadha, Draupadīsvayaṁvara, Karṇārjunīyam, Radhāpariṇayam, Vṛtravadham, Śrīkṛṣṇacaritam, Lavalīpariṇayam*, etc. are monotonous. The *mahākāvyas* which are based on new themes like *Viśvamānavīyam* of Vidyādhara Śāstrī, *Svarājyavijayam* of Dwijendranātha Śāstrī, *Leninām*ṛ*tam* of Padmaśāstrī, deserve special place among the *mahākāvyas* of twentieth century. This shows that the objectives of the modern poets have changed. They have not composed the works in old line being very crazy for name and fame. With this background I now try to introduce some of the outstanding *mahākāvyas* which are carefully selected for this purpose.

Śrīnārāyaṇavijayam

Some of our modern Sanskrit poets have written on the topics which seem to be unusual but are really very interesting. This category appears to be the most important of all. What is worth mentioning and inspiring at the same time is that the turmoil and vicissitudes of the emerging problems of the society affect the Sanskrit poets. The

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

trend of selecting themes from contemporary political, social, and academic scenes and to help people by way of spreading the spiritual messages of the saints and sages is very much promised in this century. In this category falls the *Śrīnārāyaṇavijaya* of K. Balarama Panicker. This *mahākāvya* came to light in 1971. The poem deserves a unique position for its subject-matter. The epic contains the biography, teachings and philosophical thoughts of Nārāyaṇa Guru, a great philosopher and social reformer of modern time. The poet has very nicely described the contributions of this great religious teacher. The epic does not strictly confirm to the rules of the *mahākāvya* as laid down by the rhetoricians like Viśvanātha. It mainly describes the biography of the saint. The hero of the poem is portrayed in all the solemnity and dignity usually associated with such holy personages. Nārāyaṇaguru's teachings, especially on the unity of all religious end, the brotherhood of men, are clearly and emphatically focussed in different cantos. Śrī Nārāyaṇa's oft-quoted message-'One community, one religion and one God for all'- has been ably and thoroughly interpreted in canto XIX. As a measure of relief from the tedious characteristic of didactic and philosophic discourses, the author employs natural descriptions abounding in figures of various kinds, thus enhancing the poetic beauty of the work. The cantos dealing with the consecration of the shrine of the Goddess of learning, the visit of poet Rabindranath Tagore and Mahatma Gandhi and the cemetery of Gurudeva are interesting aspects. Though the epic is pervaded by the sentiment '*śānta*', the description of lamentations of the people on cemetery of the Gurudeva is full of pathos. Panicker's profound knowledge of Vedānta and logic entitles him to be a true interpreter of the teaching of the Gurudeva. Śrīnārāyaṇa was also an excellent conversationalist whose sense of humour and wit are well-known to his followers. But the poet Panicker has deliberately refrained himself from bringing out this aspect of the Master's character, probably out of his respect for the holy man or because of his feeling that such statements will be out of place in a long poem. The simplicity of language, the lucidity of style and the felicity of expression make the work interesting. It will be easy and pleasant even to the students of low standard in Sanskrit.

It is easily understood that the poet does not strictly follow the classical definition. The hero of the poem does not belong to the category mentioned in the definition.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Though *Śānta* may be accepted as the main sentiment of the poem, it is not delineated in the manner it is expected. Nevertheless the *mahākāvya* occupies an important place for its unique theme and its lucid presentation. Some of the verses are given to acquaint the readers with the style of the poet Panicker.[3]

Kristubhāgavatam

The twentieth century has seen many original publications on Christ and Christianity, the latest and the biggest of which is the *Kristubhāgavatam.* The work won the poet the coveted Sahitya Akademi award in 1980. The *mahākāvya* has many allusions to and illustrations from the Hindu *purāṇas* and epics. The author ascribes to his growth in an atmosphere of Sanskrit literature which could not but appear even in a work on Christ. Another great influence on the author was of His Eminence Joseph Cardinal Parecattil, the Archbishop of Ernakulam who believes that the Church in India must have its roots in the culture and the tradition of the land. As a Sanskrit scholar he has played an important role in the Indianization of the Church.

The *Kristubhāgavatam* is a noteworthy *mahākāvya* in Sanskrit based on the life of Jesus Christ. The author of this magnanimous epic is P.C. Devassia - a Christian Sanskrit scholar. The *mahākāvya* is written in the accepted form of an epic and can be aptly called the *Kristubhāgavatam.* It embodies the sacred life of the founder of a religion comprising thirty-three cantos corresponding to the years of Christ's life, in 1600 verses. We give here the outline of cantos.

---

3. दुरितशतमवाच्यं जातिजन्यं कठोरं
बहुजनपरिहिंसारूपमालोक्य लोके ।
अपर इह न दृष्टस्त्वां विना दूयमानो
गुरुमवशजनानां रक्षणे जागरूकः ॥ XVII. 11 ॥
Śrīnārāyaṇavijayam, pubd. by the Poet., Trivandrum, 1973, Second Part, p. 64.
कामस्य माता कमनीयरूपा
माया महामोहमयी तमिस्रा ।
क्रोधादिकैरन्यसुतैरुपेता
तस्यान्तिके तिष्ठति कष्टवृत्ता ॥ IV. 20, ॥ *Ibid.* First Part, p. 110.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

I - The sage meets the Virgin, II - The betrothal, III - The vision of Zacharias, IV - The Annunciation, V - The Visitation, VI - A Journey to Bethlehem, VII - The Birth of Jesus, VIII - The presentation in the temple, IX - The arrival of the Magi, the slaughter of the innocents, X - the childhood of Jesus, XI - The coming of John, the Baptist, XII - The temptation, the call of the disciles, XIII - The marriage feast at Cana and the first miracles. XIV - Jesus and the Samaritan woman. XV - Jesus works many miracles, XVI - More miracles, The selection of the Apostles, XVII - The sermon on the mount I, XVIII - The sermon on the Mount II, XIX - The execution of John, the Baptist, XIX - the story of Mary Magdallene, XXI - The parable of the Good Samaritan, XXII - The prodigal son, XXIII - The woman taken in adultery, XXIV - The raising of Lazarus, XXV - The triumphant entry into Jerusalem, XXVI - The end of the world, XXVII - The last super, XXVIII - The agony in the crucification, XXXII - The Resurrection of Jesus, XXXIII - The ascension.

The present poem is a major achievement in the field of modern creative writing in Sanskrit. It is the first major poem on the whole life of Christ. The author follows all the norms and principles of the epic but does not indulge in too many figures of speech or descriptions of seasons, sun-rise, sunset etc. A few commonly known figures only occur. The common metre employed in this epic is *anuṣṭup* and next to it, is *upajāti*, although the author shows his capacity to handle the other metres as well. The style is simple and clear, endowed with the poetic qualities like *prasāda* and *saukumārya*. In narrating the story of Christ the author relies on the versions of the Gospels and on some reputed biographers of Christ. He has remained faithful to the incidents recorded in the works of reliable biographers. He shows also his freedom and imagination as a poet to introduce some new elements without diluting the authenticity of the narrative. He has followed the *mahākāvya* model and in accordance with the traditional model, the author takes a few episodes mentioned briefly in the Gospels and expatiates on them. The most noteworthy incidents where the poet does this are the love and betrothal of Mary and Joseph, to which he devotes two chapters (I & II), the childhood of Jesus (X), the death of John, the Baptist (XIX) and the suicide of the betrayer Judas (XXIX). Not only the incidents of the miracles are faithfully

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

described but also the famous sayings of Christ are incorporated in an appropriate terms. One of the noteworthy features of the author's treatment is the inclusion of apt analogies and comparisons with personalities and situations that are found in two Sanskrit epics, the *Rāmāyaṇa* and the *Mahābhārata*. Occasional presentations of some well-known happenings in modern India like the assassination of Gandhiji etc. enhance the value of this *mahākāvya*. No effort is spent to make the poem over-coloured or loaded with display of learning or skill. It is simple and straight forward and in the much valued *vaidarbhī* style. There is much *subhāṣita* type of sayings. Prof. Unni rightly remarks : "All the important events in the life of Christ are described here in a chaste and lucid style of classical poets."[4]

The verses in this *mahākāvya* have a natural flow of their own, which cannot but charm a reader. A verse from the canto XVII dealing with the Sermon is given as specimen.[5]

"Do not lay up for yourself treasures on earth, where moths and other insects consume them, and where thieves break in and steal them; but lay up those treasures in heaven where they are not consumed by them, for, where treasure is in that world will your heart also be".[6]

---

4. Unni, N. P. "Contribution of Kerala to Modern Sanskrit Literature", *Devavāṇīsuvāsa* (Dr. Ramakanta Shukla Felicitation Volume, Part II, Devavani Prakashanam, New Delhi, 1993, p. 595.

5. प्रोक्तं तैर्यस्त्यजति दयितां त्यागपत्रं स दत्तां
तस्यै चेत्थं मुनिभिरधुनाऽहं तु युष्मान् ब्रवीमि ।
यः कश्चित्तां त्यजति परिणीतामृते शीलदोषा-
द्भर्त्ता सोऽपि व्यभिचरति संत्यक्तभार्यावरश्च ॥ XVII. 22 ॥
Kristubhāgavatam, Jayabharatam, Trivandrum, 1977, p. 192.

6. यूयं मा सञ्चिनुत निधिमात्मार्थमुर्व्यां हि यस्मा-
त्कीटाद्यास्तं क्षयमुपनयन्त्यत्र मुष्णन्ति चौराः ।
स्वर्गे तान् सञ्चिनुत विभवान् ये हि तैर्न ह्रियन्ते
वित्तं यस्मिन् भवति भुवने तत्र चित्तं च वः स्यात् ॥ XVII. 52 ॥ *Ibid.* p. 199

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Viśvabhānuḥ

The *Viśvabhānuḥ* (the Universal light) is an interesting epic poem composed on the life history of Swāmi Vivekānanda. P. K. Narayana Pillai of Kerala has composed this *mahākāvya* successfully. This work came to light in 1979. The hero of this poem is Swāmi Vivekānanda. The eminent poet has taken some liberties with the form, but they no way devalue his creative talent. The epic reflects the greatness of the stream of perennial Indian culture beginning from the Vedas under the guise of the description of the noble qualities, character and life of Swāmiji. In addition to this, the course of action advocated by the revered Swāmiji for the attainment of greatness would pave the way for future prosperity of India. That is brought out in words full of suggestive significance. This poem which is in every respect a modern one, generates in the mind of the reader an experience of aesthetic pleasure of different shades brought about by sweetness of language and popular metres. Except the 5th canto of this poem which comprises 555 verses in all, all the cantos other than the 16th and 21st contain 25 verses each. The practice of concluding with stanzas in longer metres is not followed in this poem as we find in some of the ancient epic poems. In this poem composed with seven metres namely, *Anuṣṭup, Upajāti, Vasantatilakā, Vaṁśastha, Viyoginī, Pṛthvi*, no hard and fast rule is observed to change the metre in every canto. One verse is given here as specimen.[7]

The significant feature of this *mahākāvya* is that the poet makes a very lucid presentation of the theme. By the proper use of his superb talent he has made the theme interesting. He does not show his depth of knowledge by way of creating artificial descriptions, difficult words, long compounds, unnatural narration and long metres. He is faithful to authentic presentation of the incidents that have happened

---

7. ज्ञानात्मनः पशुपतेः प्रियधामरत्नं
वाराणसीमहिततीर्थमुपासनात् सः ।
यत्रादिशङ्करगुरुर्निखिलागमज्ञ-
श्चण्डालतः परमुपार्जयदात्मतत्त्वम् ॥
Viśvabhānuḥ, printed at V.V. Research Institute Press, Hoshiarpur, 1977. X. 20, p. 105.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

in the life of the great Swāmiji, one of the great builders of modern India. By way of presenting the character of Swāmi Vivekānanda, the poet has in fact made a commendable work. The poem is having quietude as the main sentiment. Prof. Pillai has composed one more *Mahākāvya* - *Dharmasāgara* which deals with the life of the great master Śrī Ramakrishna Paramahamsa in 18 cantos. Prof. Pillai's *mahākāvya* on the life history of Vivekānanda is not first of its kind. Many modern poets have written on this theme. The most outstanding one is *Śrīsvāmivivekānandacaritam*[8] written by Tryambaka Bhaskar Bhandarkar of Varanasi.

Keralodayaḥ

Now, we will examine some historical poems of outstanding merit. One of them is *Keralodaya.* It is considered to be one of the best epics of modern period. The poet has set a good model to be followed by the successors. It occupies a special place among the Sanskrit epics for a number of reasons that we will discuss in the following pages. The poem contains 21 cantos and nearly 2300 verses. It deals with the entire history of Kerala - State and its political, social and cultural aspects against the background of South Indian History.

The poem begins from the legendary origin by Paraśurāma up to the reunification of the land in the second half of the 20th century. The balance between poetic imagination and conformity with the available facts has been maintained with great success. Being an authority on Kerala history, culture and literature, the poet has a full command on the field and is at home with all details regarding facts and figures. His poetic imagination helps him to paint graphically the whole picture in keeping with the facts available. As a modern poet with progressive ideas and a literary critic thorough with the rules of the game, Prof. Ezhuthachan attempts not only in composing an excellent *Mahākāvya* following the classical tradition, but also making it accessible from modern standpoint as well. Thus this unique work combines in itself a research

---

8. Panda, R.K. 'A Study of Alaṁkāras in the Swāmi Vivekānandacarita Mahākāvya', *Journal of Sukṛtīndra Research Institute*, Vol. VIII, 2003, pp. 89-109.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

thesis on the cultural history of Kerala, a Sanskrit *mahākāvya* of the traditional type, and a modern literary work drawn on wide canvas written in the Sanskrit language. In this context the author's statement given in the Author's note is pertinent to note : "This was written in Sanskrit, paradoxically enough, to reach a wider circle of readers, for Sanskrit is both a national and international scholars' language even now, though it is not living language in the modern sense of the term. It is clear that an original work written in any other Indian language has not got that advantage, for translation will definitely minimize its natural beauty. Secondly, I wanted to see how far classical Sanskrit could be used as a vehicle of modern poetry with a serious purpose and progressive outlook. An attempt has been made here to present on a broad canvas the cultural, political and social history of Kerala with a national and international background. But at the same time, care has been taken throughout to see that it is prominently and decidedly a work of art. Though the classical framework is used, the aim has been to present regional life in all its varieties following blindly any old rule, method or set pattern."[9]

The poem is divided into five *mañjarīs* viz. *Svapnamañjarī, Smṛtimañjarī, Aitihyamañjarī, Bodhamañjarī* and *Caritramañjarī*. The theme of the poem is as below :

Paraśurāma at the time of penance becomes lonely and grief-stricken. Brahmā advises him to throw off his axe. He does so. Immediately his heart and the world change. The Arabian Sea appears in human form and gives his daughter as a forest-child to the sage. The Paraśurāma story is retained, but relegated to the dream land.

The actual story of the land, which was called Chera in historical times, begins. Patirruppattu and other Sangham works are followed in historical details. King Udayan Cheral and his wife Nalini come first – Rule of their son Imaya Verampan and his successors - their exploites. The Chera history is continued. The famous Chenkuttuvan and his conquests - the story of Chilappatikaram - The tragedy of Kovalam and Karnaki described. A curse falls on the Southern kingdoms.

9. By the Poet, Trivandrum, Kerala, 1978, p. vii.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Chenkuttuvan builds a temple for Karnaki - Kuttuvan's successors - Destruction at the hands of the Cholas. Story of the Eastern branch of the Cheras - Gradual decline of Chenkuttuvan's western line - Cholas destroy Muchiri, their capital - End of the first Chera empire. The Aryan colonization of Kerala - Mayura Sarman of the Kadamba dynasty, Social changes in the land. The second Chera Empire under the Kulaśekharas, Śaṅkarācārya - His deeds and sermons, His critical evaluation of human civilization. Kulaśekhar Alwar and Cheraman Perumal Nayanar - Sthanu Ravi and Tarisapalli Plates, Rama Verma Vikramāditya Varaguna and Paliyam Plates, the Jewish Plates. Bhaskara Ravi accepts the throne. The Chera - Chola war begins. It's various stages - Attacks of Rajendra etc. The Kerala capital destroyed. Rama Verma Kulaśekhara changes his capital. His fresh attempts for freedom. The hundred years war ends and the Cholas routed. The effects of war. Muslims in South India - Malik Kafur - Sangramadira Ravi Verma and his exploits. His mother Uma - gradual rise of the Zamorians. The Zamorians gain power, the help of Muslims. The Mammakam festival came under the control of the Zamorians after the defeat of Walluvanad. The Zamorians become supreme.

Great changes in Europe. Vassco da Gama comes to Calicut. New phase in Kerala history. The Portuguese in Kerala. There is description on wars and treatises, general states of the land, feasts and festivals. The Dutch period. Its end - Martanda Verma of Venad. The British period begins.

The full command of Sanskrit language enables Prof. Ezhuthachan to depict precisely and correctly scenes and situations mirrored in his rich imagination. The ideas contain echoes of the classical thought.

Simple statements are made very attractive and effective. There is originality even in the method of presenting ideas. The author K. N. Ezhuthachan prefers to interpret history from the Marxian point of view. The problems of the labourers shouting for rights and privileges are described very nicely. This *mahākāvya* is a piece of real poetry, which annexed the Sahitya Akademi Award. The replay of Śaṅkarācārya in canto ninth when the latter offered him the kingdom shows the poet's sense of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

propriety. The substance of the Ācārya's teaching is beautifully codified therein. The poet has introduced some alien words[10] into Sanskrit with a view to making the ideas understandable. He has made use of some rare word meanings - which are already fixed on the particular senses. The poet depicts Cinema as the best leader in a satire manner.[11]

The poet has also composed another *mahākāvya*, that is, *Śrīvidyādhirājavijaya* in 19 cantos, which purports to be a biography of Vidyādhirāja *alias* Cattampiswāmi, a modern social reformer of Kerala, who had joined hands with Śrīnārāyaṇaguru. The poet also refers to contemporary dignitaries since they had maintained contacts with the hero of the poem. His other *mahākāvya*, *Nāyakābharaṇa* or *Aṣṭalayanāyakīya* consisting of 19 cantos deals with the history of the state of Travancore. The 18th century ruler of Travancore, the king Martandavarma and his exploits form the central theme and his conflicts with the chieftains of the eight prominent families of the state provide ample scope for the poem.

Yaśodharāmahākāvyam

The *Yaśodharāmahākāvyam* of Ogeti Parikshit Sarma in 20 cantos concentrates on the reactions and emotions of Yaśodharā, the wife of the prince Siddhārtha. It is neither a biographical poem nor a historical poem. It can be called a descriptive poem. The poet has depicted the helpless condition of Yaśodharā when her husband renounced the world suddenly and left her behind with her child Rahula. The poem has received the Kalidasa Award of the Madhya Pradesh Sanskrit Academy. It is interesting to remind that the subject on the life of Gautam Buddha has received its epic measure of treatment in the hand of the great poet Aśvaghoṣa. But the great

---

10. सदा चरन्ती बत पश्चिमेन
पथा मगल्लस्य ततस्तु नौका ।
स्यान्यां पुनः प्राप पिपीलिकेव
नारङ्गिकां भूवलयं भ्रमन्ती ॥ *Ibid.* XVI.19, p. 296.

11. शमं दमं च त्यजतः क्रमेण
विगर्हतोऽध्यात्मगुणांश्च सर्वान् ।
रराज लोकस्य वरिष्ठनेता
शृङ्गारनेता सिनिमाभिनेता ॥ *Ibid.* XXI.194, p. 473.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

classical poet has devoted a small place to Yaśodharā in his *Buddhacarita.* Yaśodharā is a neglected character like Urmilā. It is to the credit of Paṇḍita Sarma that he focuses our attention on this neglected soul and reveals the lonely agony of a devoted wife, whose destiny lifted her to uncommon heights but plunged her also into an abyss of tragedy. The pathos is the main sentiment of this *mahākāvya.* This epic of twenty cantos and of about 1070 verses carries the narrative of Suddhodana, the king of Kapilavastu. The poet has nicely described the events like the marriage of Gautama and Yaśodharā, their revising delights of married life, the birth of Rahula, the renunciation of Gautama for penance, the tragic sorrow of the royal household, the final visit of Gautama after his enlightenment and the message of Buddha's religious faith. The poem is more an epic of emotion rather than an epic of narration. The tale is woven by descriptions of places, mountain, river, seasons, details of married life and record of important happenings. The emotion-torn mind of Gautama on the eve of his leaving the palace and his young sleeping wife and child in the middle of night, is convincingly presented in canto IX. More central is the picture of grief-stricken Yaśodharā and the people who surround her, which is presented in nearly six cantos. This is a touching picture, though somewhat conventionally drawn. The author does not allow the poem to lose itself in mere pathos and frustration. It is a striking feature of its construction. Yaśodharā emerging from her sorrow with a new awakening and courage, deriving comfort from the lovable pranks and prattle of her beloved Rahula, and the visit of the Buddha which crown her like within understanding and wisdom, are heartening touches making the sadness sweet. The epic is composed on established lines. The poet makes salutations at the outset, and gives an account of his family and personal life followed by a description of Himālaya and the river Rohiṇī, before the thread of the epic narrative is taken in hand. The usual descriptions of the rise and setting of the sun and the moon and of the seasons have their full play in this poem. In the same way, marriage, love-sports, pregnancy, birth of a child, its growing up and other details come to be described in the approved manner of epic composition. Inevitable as the descriptive mode is, it has fortunately escaped staleness and ostentatious conformity to form by two redeeming features. Paṇḍita Sarma is steeped in the poetry of the classical poets. His writing often echoes phrases and ideas from classical Sanskrit poetry. The description of Himālaya (canto I) is full of allusions to

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the two epics of Kālidāsa. The day-to-day occupations of the separated Yaśodharā remind one of Kālidāsa's Yakṣapatnī (XIX 47 - 52) and to some extent Bāṇa's Mahāśvetā. The play of Rāhula is reminiscent of Sarvadaman's sport (XIX. 31). There are other such reminiscences (see III, 16, IV. 7; V 20, XIV. 15, XV.19). Such allusive mode of descriptions seems to add charm to the new writing. Further, the descriptions, though conventionally arranged, are free from imitation and verbosity. The author himself is a musician and that has helped his descriptive style. The account of vernal sport (Canto V) is interwoven with the technical names of musical melodies. The poet chooses, with a touch of poetic propriety, the metre *Viyoginī* to paint the picture of separated Yaśodharā (Canto XIII), although most of the epic is written in *upajāti* metre. The sense of music of words and rhythm are sources of pleasure. Occasionally the poet comes out with fresh ideas. Yaśodharā, for example, is described as solidified moonlight in a sustained metaphor (Canto III. 37), the young Gautama and Yaśodharā entwined in love-sport appear as targets of *dvandvārthakāvya* and as *samāsasayyā* (IV 26), the sacred thread on the chest is imagined as the dividing line marking the torn heart of Gautama (IX). Sometimes the author paraphrases well-known ideas (XIV) and introduces the new ones. The poet's eye moving in the old and the new world often brings freshness of perspective.

The poet's diction and style are mature and weighty without being heavy. The poet preserves the dignity of Sanskrit language without sacrificing clarity. Conscious of poetry writing, he does not strain after word-effect, rhetorical display or artificial construction. Occasionally he cannot resist a pun or an oxymoron (I.110, II. 87, IV .54 and VIII. 34). The poet is fond of some words like *yauvat, matalli, bambhara, sayā*, which are repeated. The simplicity and sweetness of his diction, the natural music of his verses and his ability for emotional delineation are sufficiently attractive. The role of *daiva* is nicely described by the poet who has glorified the importance of *grhasthadharma.*[12]

---

12. दैवं यदा यत् कुरुते च कस्मै न कोऽपि जानाति वसुन्धरायाम् ।
नावश्च यान्त्येव धरातलेऽपि रसातले हा शकटानि यान्ति ॥ *Ibid.* X.38, p. 72.
सर्वेषु धर्मेषु गृहस्थधर्मं सुखावहं श्रेष्ठतमं हि मन्ये ।
तं तादृशं धर्मगुणं विहाय विरागमार्गे पतितोऽसि राजन् ॥ *Ibid.* XIV.35, p. 93.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

It is interesting to say that some of our modern poets have glorified the characters of women. The heroines are depicted as the heroes of the long poems. It is a good trend and it dispels the misconception that male writers are writing only for the males. The *mahākāvyas* like *Rāṇī Ahalyā Bai caritam, Victoriacaritam, Sītācaritam, Indirā Gandhicaritam, Rādhācaritam* etc. are the best ones of this new trend and all these works glorify the achievements and contributions of women who have proved themselves to be the heroes of India. Prof. Rajendra Mishra brings a pertinent point to light. He observes: "Most of these works do not abide by the principle established by our rhetoricians like Bhāmaha, Daṇḍin and Viśvanātha. *Sītācaritam* and the *Jānakījīvanam*, although based on the traditional *Rāmāyaṇa* - theme, seem upto some extent, free from the archaic - style. Both of these *mahākāvyas* do not accept Rāma as the hero. On the other hand, the heroine of the theme, Sītā seems to be the most dominant character, throughout the poem. Story also differs. According to *Sītācaritam*, for the sake of her husband's honour and royal dignity, she herself chooses the banishment. The composer of the poem Dr. Reva Prasada Dwivedi "Sanatana" has tried to console the generous readers who feel mentally perturbed to see *devī* Sītā being banished and insulted by her own husband Rāma in public. Abhiraja Rajendra Mishra also in his *Jānakījivanam*, tries to find the same solution. According to him, the washer-man begs for an excuse in the open assembly of civilians, in the presence of Maharṣi Vasiṣṭha and lord Rāma forgives him for defaming empress of the Kosala empire. Afterwards Sītā goes to the hermitage of Maharṣi Vālmīki only to look after her twin sons Lava and Kuśa for a few days. In these *Mahākāvyas, tatraiko nāyakaḥ suraḥ* etc., fails because of their heroine - dominant theme."[13]

We all know that the great works like the *Rāmāyaṇa* of Vālmīki, the *Mahābhārata* of Vedavyāsa, the great Purāṇas and Upaniṣads have been used as the main sources of themes and their ideas are woven into literary creations by ancient and modern

---

13. Mishra, Rajendra, Modern Sanskrit Poetry, *in Modern Sanskrit Literature : Tradition & Innovations*, Ed. by S. B. Raghunathacharya, Sahitya Akademi, New Delhi, 2002, pp. 117-118.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

poets. The poems based on the *Rāmāyaṇa* are huge in number. The *Rāmāyaṇa*-theme, has in a way exerted a more direct influence on subsequent poets, primarily because of its compactness and ethical basis. The *Mahābhārata* has also significantly helped in composing modern *mahākāvyas*.

Bhīṣmacaritam

The *Bhīṣmacaritam* of Hari Narayan Dīkṣit occupies an important place among the mythological *mahākāvyas* for its aesthetic attributes. As is clear from the title, this epic is based on the character of Devavrata Bhīṣma who possesed a unique personality. Bhīṣma had wonderfully performed an unequalled role for the success of the great battle of the *Mahābhārata* which had taken place between the *Adharma* and *Dharma* and in which the *Dharma* was fighting for its existence. The present epic contains twenty cantos which are well arranged in proper format. The essential elements like plot-construction, characterization, imaginations, descriptions, figures of speech, and appropriate metres deserve our appreciation. The language of Dīkṣit is simple but free from the grammatical errors. As the poet himself is a good scholar of Grammar he has made use of appropriate words those do not confuse the readers rather they facilitate our understanding. The most appreciable thing is that the poet does not make a show of his profound scholarship and proficiency of language. The poem being written in a lucid style and jargon-free language can have an access to all. Since the poet has understood the problems of modern Sanskrit readers he has given a Hindi Translation of the verses. There is no doubt that the pen of Dīkṣit has given birth to an excellent and pleasant epic in a beautiful, impressive and very heart-touching style. The *mahākāvya* is an admirable contribution to modern Sanskrit literature. The work is dedicated to its hero Bhīṣma. The dedicated verses give a glimpse of his noble character. The poet has tried to highlight all the best things that were there in the personality of Bhīṣma. The work is appreciable for its theme and presentation. Though

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the theme is well-known, it came to light for the first time in the form of a *mahākāvya.* The description of *Mokṣaloka* is given here.[14]

Dhanañjayavijayam

The *Dhanañjayavijayam* of Rama Subrahmaniar is an important *mahākāvya* of 18 cantos. The poet has described the glorious exploits of Arjuna with all his noble qualities in this epic poem. The poem deals with Arjuna's life and achievements up to the stage of the *Bhagavadgītā.* It narrates clearly how Arjuna equipped himself not only for the great war but also for the advice of Kṛṣṇa in the *Gītā.* We find him in his father Indra's court in the heaven shocked by the way of life amongst Gods. He later realizes that their standards and ways of life are different from those of the mortals on earth. We similarly see him as an ascetic praying to God and securing weapons after severe trials. We also see him fulfiling the role of a great householder and husband marrying many princesses who were his admirers. In the *Gītā* the lord says at the time of the Mahābhārata war that he incarnated as Dhanañjaya, the conqueror of wealth. According to the definition a *mahākāvya* must have a theme taken from an epic or history. Firstly, in this poem the theme has been taken from the *Vanaparva* of the *Mahābhārata.* Secondly, the hero should be endowed with many good qualities and noble traits. In this poem Arjuna fulfils all those necessary qualities. Another feature of a *mahākāvya* is the division of the work into various cantos properly and coherently connecting the theme. A canto must deal with a particular idea directly connected with the traits of the hero. Each idea emerges from a consideration of a number of facts. The poem is interesting for its delineation of

---

14. न जन्मकष्टं न जरा विषण्णता न मृत्युभीतिर्न च कर्णजापता ।
विश्वासघातो न न जीविकाभ्रमः स मोक्षलोकः सुतरां मनोरमः ॥ XIX.19
भाषाविवादो न न भेदभावना न क्षत्रवादो न च जातिभावना ।
न वर्गवादो न च संग्रहैषणा स मोक्षलोकः सततं मनोरमः ॥ XIX.21
Eastern Book Linkers, New Delhi, 1991.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

sentiment, description of natural beauty and sweet language. Though the theme is old yet it seems to be new in the hand of the master poet. An example is given.[15]

Navabhāratam

The *Navabhāratam* of Muttukulu Sridhara is an interesting historical poem. It deals with the story of the modern period of Indian history. The struggle for independence and the story after the historic events form the central theme of this long poem. The roles of the architects of modern India like Motilal Nehru, Jawaharlal Nehru, Mahatma Gandhi, Subhas Chandra Bose and others are well brought out in this epic poem. The work proves that Sanskrit can very well be an effective medium to deal with the modern events of historical importance. There are 18 cantos and 1185 verses. The verses are charming for their melodious rhythm and mellifluous flow. The poet has mainly depicted the situations of modern India. The verses of Sridhara contain beautiful figures of speech. The examples of *Tulyayogitā*,[16] are noted in the foot-note. Similarly, it is interesting to note that the poet has employed some rare metres like *Vasantamālikā*[17], *Kusumamañjari*[18] etc. This attempt is to be highly appreciated for the reason that the poet contributes to the preservation of the science of metres. It goes without saying that Chandasśāstra or Metrics in Sanskrit is a well-developed discipline. If the poets do not make use of them or if they confine to some selected simple metres then, how can this sophisticated science survive ? Furthermore, the

---

15. पूजापुण्यान्यपि न लभते यो न जायासमेतः स्मारं स्मारं स्मृतिवच इदं शान्तनुश्चिन्तितोऽभूत् ।
जायाभावे नहि जगदिदं केवलं सौख्यहीनं लोकोऽन्योऽसावपितु नितरां तेन मेने विपुण्यः ॥ *Ibid*, VIII. 17, p. 109.

16. पार्थे तु पार्थिवमणौ शमनं प्रयाते याते च शान्तिमथ कान्तिचयेऽपि तस्य ।
कालः कलिः कलुषतासु ददत्प्रवृत्तिं वृत्तिञ्जगाम तिमिरौघ इव प्रदीपे ॥ *Navabhāratam*, Devasthali Prakashan, Trivandrum, 1982, III. p. 53.

17. सुखदं कुसुमास्तरं चिरेण स्फुटमालस्यमकर्मतां च धत्ते ।
क्रमशोऽपचयस्य नान्यहेतुर्विफला शक्तिरनेकधा च लब्धा ॥ *Ibid*, XVI. 51, p. 269.

18. कर्मचन्द्रकरभासुरं तरुलताविलाससुमसुन्दरं मन्द्रनादपिकगीतिकेकिवरलास्यमेलितमिलातलम् ।
सागरेरितमुदात्तशैलशिखरोपराञ्जितपयोधरं क्षेत्रमध्यगनदीतरंगतरलं श्रिये भवतु भारतम् ॥ *Ibid*, VI. 73.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

poet has well depicted the places and situations of modern India. It is perhaps the most comprehensive work on this theme in Sanskrit.

The poet has given a fine description of the London city in *Pañcacāmara* metre. He has brought out the realistic pictures of the farmers and their misery.[19] Some words are used by the poet in unusual senses.[20]

Pūrvabhāratam

The *mahākāvya Pūrvabhāratam* is undoubtedly an appreciable attempt which shows poet's concern for the true history of India. The work is composed in 21 cantos having 1444 verses written by Kaviratna Prabhudatta Swami of Meerut. It is a unique work in the sense that it deals with the history of India beginning from the mythical Manu and ending with the invasion of Alexander and his encounter with Puru. The author does not follow the history given by the modern historians, instead he depends mainly upon Indian tradition and literary evidences. In the epilogue of the *mahākāvya* the poet says that the pure history of the Aryans has been misinterpreted and stained by the foreign writers. He has therefore written an epic poem to present the real history of the Aryans. The Indian mind that has always been seeking harmony and synthesis instead of harping on differences is aptly picturised in this poem in support of admitting the Buddha as an incarnation by the Hindu society. In diction, choice of words and figures of speech this poem stands remarkably distinct. The poem begins with the

---

19. अधो युगस्य गच्छन्तौ वृषभौ सीरकर्षिणौ।
नयतस्तान्मुहुर्वीक्ष्य व्याकुलः पङ्कपावितान् ॥ *Ibid*, VI. 31.
प्रचण्डतपनाक्रान्तमण्डले क्षेत्रखण्डके।
म्लाननननसरोजातकान्तयः कृषकाः समे ॥ *Ibid*, VI. 33.

20. A. स्वप्रमेयप्रयोगार्थं कालीघट्टमवाप सः। *Ibid*, VI. 15.
B. ऋषिश्रुतायां भरतक्षमायां प्ररूढशालीनतमा कविश्रीः। *Ibid*, VII. 57.
C. अक्षयैश्चर्यसम्पत्तेर्वाराकरविराजिता। *Ibid*, XI. 70.
D. यथा काल्ये दिनेशाभा। *Ibid*, 73.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

beautiful description of magnificent *Himālaya*[21] and the *Āryadeśa*. The verses are full of *mādhuryaguṇa*. They inject the feeling of curiosity and can easily bind the mind of a cultured reader. There are plenty of poetic figures[22] which truly beautify the simple style of Prabhudatta who does not follow that hazardous trend of exaggeration and artificial description. The entire third canto is written in *Anuprāsa-Alaṁkāra*. There is a proper delineation of *vīrarasa* and in some places we find even *karuṇa*. Prabhudatta has composed another historical epic called *Mauryacandrodayam*. The *mahākāvya* contains twenty cantos, and about 1100 verses. The poet has glorified the noble deeds of Candragupta who is the hero of this great poem. The author deserves appreciation for giving us a historical epic, the composition of which is more difficult than the simple biographical poems, most of which just narrate the superficial material in high flown language. We understand that a poet however competent and powerful may be, has to study the life-history of the king and to remember the historical incidents chronologically and to make use of all the names of the persons, places, and incidents etc. in the poem. Among the biographical poems we have a less number of historical poems which are more important for preserving the history and cultural records.

The epic is published in 1985. The poet deserves appreciation for selecting an untouched historical theme. The hero of this poem is Candragupta Maurya. The poem is having *vīrarasa* as the main sentiment. But the poet has not been so much successful in making appropriate presentation of sentiments. However, the poet has given us a biography of Candragupta (322-289 B.C.) in Sanskrit. A Sanskritist will be more interested to know the details about this king. The poet's concern for preserving the history for posterity is visible from the composition of the poem. So the work has unique importance. The epic possesses some fascinating literary merit.

---

21. अस्त्यद्रिराजाद्दिशि दक्षिणस्यां
महाहिमोद्भासितभव्यभालः ।
पयोनिधिक्षालितपादपद्मो
हरिर्धराभूत इवार्यदेशः ॥ *Pūrvabhāratam*, Merath, 1974, I.1.

22. राजन्ति सर्वत्र भुवः प्रदेशा
भुवः प्रदेशेषु सरस्समूहाः ।
सरस्समूहेषु सरोजलक्ष्म्यः
सरोजलक्ष्मीष्वलिगुञ्जनानि । *Ibid*, I. 3.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Conclusion

Now, in the conclusion I have to give my general observations about the *mahākāvyas* I have introduced in the above pages. The epic poems not only give a glimpse of uncommon creative genius of the modern poets but their zeal and enthusiasm for the preservation and propagation of Sanskrit language.

It is found that many of our modern poets have not strictly followed the rules of *mahākāvya* given by the critics like Viśvanātha. They have tried to walk with the time. There is no point in following the trend blindly. All these great poets have made some innovations and in fact enriched the tradition. The most important thing, which I like to appreciate, is that these modern *mahākāvyas* are not burden on readers. They are readable and enjoyable. The simple language and easy way of expression are remarkable and they do not distance the sensitive readers. The feelings have been well depicted without exaggeration. The subjects which have wide appealing, have been selected. Some of them transcend the boundary of the Sanskrit poetic culture.

The metre is an essential ingredient of a *mahākāvya.* The art of the use of proper metres in a *mahākāvya* is an important criterion of the quality of the poem. Early rhetoricians have been very vague on the proper application of the metres in a poem.[23] The change of metre has been emphasized at the end of the canto by Daṇḍin and other later rhetoricians like Viśvanātha.[24] Usually a single metre runs throughout the body of a canto, but Viśvanātha suggests that there can be variety of metres even in a canto.[25] Ramaji Upadhyaya rightly observes : "Metre in poetry serves as a garment of the ideas presented by the poet; just as variety of people use variety of garments for the different occasions, similarly the metres also change in poetry as there is change in the subject-matter. Usually in a *mahākāvya* there is only one subject in a canto;

---

23. प्रवालहस्तैः सुमनःसमूहान्
विकीर्य रक्ता वयसां वचोभिः ।
गायन्ति सौभाग्यगुणं यदीयं
नवीननेपथ्यभृतो व्रतत्यः ॥ *Ibid.* 62.

24. एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः । *Sāhityadarpaṇa*, op. cit. VI. 320.

25. *Ibid.* p. 321.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

towards the end of the canto, a poet occasionally indicates the subject-matter of the following canto. Looking to this characteristic of a *mahākāvya*, the rhetoricians prescribed that in a *mahākāvya* there should be only one metre in a canto with a change, if necessary, at the end of the canto."[26] It is observed that the poets of modern period are mainly using the popular metres like *Anuṣṭup, Upajāti, Indravajrā, Upendravajrā, Totaka, Mālinī, Vasantatilakā, Mandākrāntā, Sragdharā, Śārdulavikrīḍīta* and *Āryā*. Though the texts on metres enumerate more than 300 metres but only a few of them are found in use. For example, *Paraśurāmavijaya* is a *mahākāvya* written entirely in *Anuṣṭup* metre. It is a sub-standard *mahākāvya* and does not come in the category of the best poems. Some modern poets have left also the traditional metres. One innovation is attempted by Paṇḍita Vaikuntha Vihari Nanda of Orissa in his *Kicakavadha*. The poet has composed the entire epic in different *rāgas*, in *gīta* style. Similarly Dhulipala has composed a *mahākāvya* consisting of ten cantos of 1000 verses in a single *Mandākrāntā* metre. Ogeti Pariksit Sarma has used some *desī* metres in his *Pratāparāṇāyanam*. But it compels me to say that our poets should make use of the other metres also otherwise time will come when new generation will not be aware of our rich tradition. It is also not true that other metres do not have beauty. It depends on the writers to find out them and give a shape to their thoughts in the form of those metres so that the rich science of metres will survive for ever.

Similarly the poets have created only popular figures of speech like simile, metaphor, poetic fancies, concealment, to name a few. The *citra* or picture-type of poetic figure is almost absent in modern compositions. Even the *Śabdālaṁkāras* like *Śleṣa, Mudrā*, etc. have lost their place.

The poets have become comparatively realistic. Many of them do not create any scope for far-reaching imaginations and superfluous descriptions. Generally the poets have avoided the descriptions of the seasons, the sun and the moon, the love-sports,

---

26. Upadhyaya, Ramaji, *Sanskrit and Prakrit Mahākāvyas*, Sanskrit Parishad, Sagar, 1978, pp. 106-107.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

mountains, and feminine beauties. Descriptions have become more natural, sweet and therefore more effective. The poets have also avoided the irrelevant episodes. Furthermore, the modern *mahākāvyas* have not been so serious for the delineation of sentiment which is one of the primary constituents of a *mahākāvya*. Some rhetoricians like Bharata and Viśvanātha consider it as the soul of poetry. Bharata in his *Nāṭyaśāstra* points out that no work can be fully and truly enjoyed without sentiment.[27] According to Bharata, that sentiment which is accorded prominence over the other sentiments presented in a poem is called *Angī* or *sthāyirasa* and the others are called *angas* or *sañcārirasas*.[28] While discussing the characteristics of a *mahākāvya* the rhetoricians like Bhāmaha,[29] Daṇḍin[30] and Rudraṭa[31] remark that the *mahākāvya* should be endowed with all the sentiments not mentioning any specific *rasa*. Viśvanātha clarifies the position and recommend that in a *mahākāvya* out of *śṛṅgāra, vīra* and *śānta* any one should be a principal sentiment, while the rest should be introduced as subsidiaries.[32] But the great poets of twentieth century have not taken that matter seriously and have neglected that aspect to some extent. It must not be said that their poems are completely devoid of sentiment. They are mild but potent enough in arousing interest in the mind of the reader.

We also observe that the language is not becoming a burden like those of the classical epic poems. Keeping in view the practical situation the poets have used the popular, easy and lucid words which enthuse the modern readers. Some of them have made the Sanskritisation of the English words and thereby they have created a new bank of foreign words in the field of Sanskrit and they do contribute to the growth of this dying language.

---

27. न हि रसादृते कश्चिदप्यर्थः प्रवर्तते । *Nāṭyaśāstra*, VI. 82.

28. बहूनां समवेतानां रूपं यस्य भवेद् बहु ।
स मन्तव्यो रसः स्थायी शेषा सञ्चारिणो मताः ।। *Ibid.* VII. 120.

29. रसैः सकलैः युक्तम् । *Kāvyālaṁkāra*, I. 21.

30. रसभावनिरन्तरम् । *Kāvyādarśa*, I. 18.

31. सर्वे रसाः क्रियन्ते काव्यस्थानानि सर्वाणि । *Kāvyālaṁkāra*, XVI. 5.

32. शृंगारवीरशान्तानामेकोऽङ्गी रस इष्यते । *Sāhityadarpaṇa*, Op. cit. p. 365.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

We all know that *netā* or hero and the other set of character is one of the primary elements of a *mahākāvya.* The poet as a weaver weaves the beautiful web of a plot just with the help of characters. As in the drama the characters are the wheels of the vehicle of a plot, the same is the case with a *mahākāvya.* The characters act always as the mouthpieces of a dramatist or the writer of a *mahākāvya.* Whatever the poet wants to convey or put before the reader, he does it through his characters. The proper role of characters in a story can make or mar the quality of a poem. So the characters hold a pivotal place in the structure of a *mahākāvya.* Whatever the sentiment or the motive of the composition is, there is always a principal action or the denouement to the core. Whosoever is to enjoy the benefit of the fulfilment of effort is the principal person, for he reaps the real and rich harvest. The motif or the resultant benefit is called the fruit and the enjoyment of the fruit is called the *adhikāra.* One who has the *adhikāra* is no doubt the *adhikārin* and it is he who becomes virtually the principal character, the hero in a composition. He is called the *netā, nāyaka,* or the hero because the entire action of a *mahākāvya* culminates in his benefit and revolves round him in the main. As we say, our modern poets have tried to make Nārāyaṇaguru, Vivekānanda, Christ as the heroes of their poems. The meritorious poet Ogeti Pariksit Sarma depicted the heroine as the hero. It is a deviation. It is interesting to say that all these poems are not composed with the aim of achievement of the *puruṣārthas* like *Dharma, Artha, Kāma* and *Mokṣa* although the Sanskrit poets have highlighted the importance of all these human values in their works. It is true that no reader will achieve any *puruṣārtha* out of study of the *kāvyas* or *mahākāvyas.* But the study will help him in enlightening his inner being and changing his perspective of life and selecting a proper means for achieving his goal of life.

In this connection it is worth noting that all these Sanskrit poets have made powerful attempts to depict the cultural, religious, philosophical and spiritual aspects of our Sanskrit culture in fine, logical and convincing manner. They have made commendable efforts to popularise the hidden treasure that has been stocked in the Vedas, Purāṇas,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

epics like the *Rāmāyaṇa*, *Mahābhārata*, and in the treatises of religious teachers, philosophers and the founders of religions, who have struggled to make India great with their love, respect and labour.

The poets not only carve the bust of their fable from the popular stories and well-known incidents, but also project the portraits of the contemporary times in their imagination. They carve the idols of conceptions out of the fantasy of their aesthetic perception, giving guide-lines for the future of mankind. Everything in creation is in the continuous and non-stop process of evolving. It is the poet's glory to portray such pictures of life as to inspire the coming generation to evolve on the path of the spiral ascent heaven-wards. Thus, the poets achieve through the projection of transcendental values which become finger-posts on the path of mankind's march to the attainment of ultimate perfection. These are the forms for judging the stature and performance of the great poets, and it is with this yard-stick that posterity measures their height in imagination, breadth of vision and depth in terms of their inspirational projections.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE GAEKWAD'S ORIENTAL SERIES

GOS. Nos.		
161	SMṚTICINTĀMAṆI - of Gaṅgāditya - Edited by Ludo Rocher (1976)	Rs. 50.00
162	VṚDDHAYAVANAJĀTAKA - of Mīnarāja, Vol. I - Edited by David Pingree (1976)	Rs. 94.00
164	SOḌHALA-NIGHAṆṬU (Nāmasaṅgraha and Guṇasaṅgraha) of Vaidyācārya Soḍhala - Edited by Priya Vrat Sharma (1978)	Rs. 70.00
167	KṚTYAKALPATARU - of Bhaṭṭa Lakṣmīdhara : PRATIṢṬHĀKĀṆḌA Vol. IX - Edited by Late K. V. Rangaswami Aiyangar (1979)	Rs. 75.00
168	A DESCRIPTIVE BIBLIOGRAPHY OF THE PRINTED TEXTS OF THE PĀÑCARĀTRĀGAMA - Vol. II - AN ANNOTATED INDEX TO SELECTED TOPICS by H. Daniel Smith (1980)	Rs. 80.00
169	NYĀYĀLAṄKĀRA - of Abhayatilaka Upādhyāya - Edited by A. L. Thakur & Late J. S. Jetly (1981)	Rs. 143.00
170	TṚCABHĀSKARA by Bhāskararāya - Edited by R. G. Sathe (1982)	Rs. 53.00
171	ŚRĪ GAṆEŚAVIJAYAKĀVYAM - Edited by B. N. Bhatt (1984)	Rs. 46.00
172	PĀDA INDEX OF THE CRITICAL EDITION OF VĀLMĪKI RĀMĀYAṆA Vol. I - Edited by R. T. Vyas (1989)	Rs. 303.00
173	GANDHASĀRA - GANDHAVĀDA - Edited by R. T. Vyas (1989)	Rs. 128.00
174	NYĀYAKANDALĪ - Edited by Late J.S. Jetly & Vasant G. Parikh (1991)	Rs. 275.00
175	FATUHAT-I-ALAMGIRI-Ishwar Das Nagar's English Translation & Persian Text Translated by Prof. M.F. Lokhandwala & Sir Jadunath Sarkar - Edited by Dr. Raghubir Sinh & Quazi Karamtullah. Ist Edition (1995)	Rs. 287.00
176	VISVĀMITRĪMĀHĀTMYA - Critically Edited with a Critical Study of the text by J. P. Thaker. Ist Edition (1997)	Rs. 280.00
177	THE PĀDA INDEX OF THE VĀLMĪKI RĀMĀYAṆA Vol. II (1997) - A comprehensive Index of verse-quarters of the Critical Edition of Vālmīki Rāmāyaṇa - Edited by R.I. Nanavati. (1997)	Rs. 455.00
178	AN ALPHABETICAL LIST OF MSS IN THE ORIENTAL INSTITUTE Vol. III - Edited by P. H. Joshi & B.P. Pandya (1998) Ist Edition.	Rs. 670.00
179	ANUMĀNAKHAṆḌADŪṢAṆODDHĀRA of Narahari Upādhyāya - Edited by V. G. Parikh (1999) - Ist Edition.	Rs. 155.00
180	GUJARAT UNDER THE MAITRAKAS OF VALABHĪ - Edited by H.G. Shastri (2000).	Rs. 410.00
181	PĀDA INDEX OF THE VĀLMĪKI RĀMĀYAṆA - Vol. III - Edited by R. I. Nanavati (2001)	Rs. 310.00
182	THE SŪRYAPRAKĀŚA OF SŪRYADĀSA - Edited by Pushpa Kumari Jain (2002)	Rs. 265.00

Can be had of :

Co-ordinator, The University Publication Sales Unit,
Pratap Gunj, Vadodara - 390 002. Gujarat, India.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

LORD ŚRĪ-KṚṢṆA, THE LIFE-BREATH OF INDIAN PAINTING

R. T. SAVALIA*

Art is a faith, in which there is no religious preceptor. India has developed her own philosophy of art. To identify various forms and moods is its individual speciality. Beauty rests in the human heart. Faultless, constant beauty is to be found in true art. The creative inspiration arising from the Self reveals itself in the art.

The entire basis of the artistic creativity is spiritual and spontaneous. Its highest goal is the realization of the infinite spiritual unity of the Self with the Supreme Self.

The mind gets saturated with delight on observing the placement of the limbs and the proportional arrangement, colour, and variety of shapes, tranquil atmosphere and pleasant get up found in the art of painting. Depiction of realism is an independent aspect of art of painting.

The main ideal of the creativity in Indian art tends more towards the spiritual beauty than the sentimental appreciative gracefulness. Right from the ancient times up to date, creative power of the Vedas and the Upaniṣads has been serving to give constant and steady inspiration to the Indian Art. Art is the visual philosophy of the human wealth.

Man believed in God, and offered his own creations to Him. He never drew, sculptured or created any such thing that would not be His manifestation or symbol.

Art is for self-entertainment. It is also intentional. Just as the body is a palpable form of the Self, the form of the art is the perceptible nature of the artist. The creation of art is not meant for augmenting joy of life. Its real utility lies in the fulfilment of

Journal of The Oriental Institute, Vol. LII, Nos. 1-2, September-December, 2002 pp. 113-137.

* B. J. Institute of Learning and Research, H. K. College Campus, Ashram Road, Ahmedabad - 380 009.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the divine purpose of the creations of the intellectual and spiritual fond dreams.[1] It is only if we examine the history and development of the art of Indian Painting in this context, its purpose is grasped.

Since the art of Indian Painting is chiefly religion-oriented, much variety is to be found in its subjects. With the changes in the historical situation, necessary improvements and additions have been occurring in its subjects, too. Hunting was the main subject of the pre-historical painting. In the historical period, the fully developed form of the Indian Painting is found in the Ajanta cave paintings. Here, Gautam Buddha is in the centre. This tradition is found preserved in the wall paintings of Bāgha, Bādāmī, Elora, and others. The inspiration of the Jaina, Vaiṣṇava, and Śākta faiths is to be found in the development of the miniature painting style, and the incidents pertaining to the life of the Tīrthaṅkaras, of Śrī Kṛṣṇa, as also those extolling the greatness of Śiva and Śakti are depicted. In the Indian history, with the arrival of the Mughals, the splendorous period of the uprising of art commenced. The Mughal style of painting is a glorious chapter of the Indian art of painting. The subjects of the Mughal painting were the pomp of the Mughal royal court, personal pictures, incidents of battles, and those based on the incidents taken from the *Rāmāyaṇa*, the *Mahābhārata* and the *Purāṇas* as per the order of the emperors. The subjects of the Rajput paintings were religious and literary. The artists here have taken the incidents from the *Rāmāyaṇa*, the *Mahābhārata, Purāṇas* and the poetic works. Among the literary incidents, Rādhā and Kṛṣṇa are their favourite themes. Over and above these we have the interesting paintings depicting the *Bāramāsā, Nāyaka-nāyikā-bheda,* and *Rāga-mālā*. Another aspect of the Rajput style is the Pahāḍī brush. In this style of painting there is a strange mixture of the Mughal art and the local folk art. In the pictures of this style, the incidents of the *Rāmāyaṇa* and the *Mahābhārata*, the *Kṛṣṇa-līlā*, the scenes of the amorous sports of the hero and heroine, the pictures of the *Rāga-mālā*, etc., are the subjects depicted. In the Pahāḍī paintings, the artist has depicted the fanciful emotional incidents of the life of Kṛṣṇa and Rādhā. In no other style have

1. Morarji Sumati - "Bhāratīya Kalā" (Guj.), *Pathika*, Nov. 1969, pp. 95-97.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the artists indulged in fondling the subject of Rādhā and Kṛṣṇa to the extent they have done in this one.[2]

The life and activities of Śrī Kṛṣṇa Vāsudeva have played an important part in the development of the history and culture of India. During their calamities, the distressed people, in their meditation the Yogis, in their devotion, the saints, in their poems the poets, and in their art, the artists have taken inspiration from his life. Thus, Śrī Kṛṣṇa has permeated in the all the veins of the life of the Indian people. Śrī Kṛṣṇa was the national centre of Indian unity, a promulgator of a new epoch and the one transforming it. He was born in the Holy Land of India as a human being, but by his actions he became a superman, and the Hindu society installed him as the 'Best of the Perfect Men' (*Pūrṇa Puruṣottama*)[3].

To know about the life of Śrī Kṛṣṇa step by step, the literary sources are more useful than the archaeological ones. Among these, the *Mahābhārata*, the *Harivaṁśa*, and the Purāṇas like, the *Matsya*, the *Brahmāṇḍa*, the *Vāyu*, the *Viṣṇu*, the *Bhāgavata*, the *Padma* and the *Brahma-vaivarta*, give detailed information about the life of Śrī Kṛṣṇa. In the works prior to these, such as the *Chāndogya-upaniṣad*, the *Taittirīya-āraṇyaka*, the *Aṣṭādhyāyī* of Pāṇini and Patañjali's *Vyākaraṇa-mahābhāṣya*, etc. Śrī Kṛṣṇa is referred to.

About the life of Śrī Kṛṣṇa, the information is found first of all in the *Mahābhārata*, and to supplement it with the incidents pertaining to his early life, his childhood and his boyhood, the *Harivaṁśa* was composed, in which the *Adhyāyas* from 50 to 64 provide these details.

In the *Adhyāyas* from 1 to 38 of the Fifth Part of the *Viṣṇu-purāṇa*, the incidents of the childhood pranks of Śrī Kṛṣṇa and from the *Adhyāyas* from 20th onwards the

---

2. Nayak Chinubhai - *Bhāratīya Citra-kalā : Eka Rūpa-Rekhā* (Guj.), 1997, pp. 10-12.
3. Gokani Pushkarbhai (Edt.) - *Dwārkā Ane Śrī-Kṛṣṇa*, pp. 78-81; Ke. Kā. Shastri - "Śrī-Kṛṣṇa : Viśiṣṭa Vyaktitva : Bāḷa-līlā" (Guj.), *Svādhyāya*, Vol. 28, No. 3-4, 1991, pp. 10-15.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

capturing beautiful form of Śrī Kṛṣṇa as the arch flute-player boy, commences. The incident of the demise of Kṛṣṇa has been given in the 31st *Adhyāya* of the 11th *Skandha.*

In the *Padma-purāṇa*, the life of Śrī Kṛṣṇa has been depicted continuously, from *Adhyāyas* 272 to 279.

The *Brahma-vaivarta-purāṇa* has taken great efforts to describe and evaluate the divine life of Śrī Kṛṣṇa as the *Para-brahma Paramātmā*, along with the historical aspects, in the Section 7. 61-132; 4.10-12; Adh. 11. 4-21.176-196. The boyhood adventures of Śrī Kṛṣṇa begin with the killing of Pūtanā and ends with that of Keśī.

However, the *Rāsa-līlā* of Śrī Kṛṣṇa is very popular, and Śrī Kṛṣṇa is therefore, known as a *Rāseśvara.* Since thousands of years this particular type of the divine sport has been stimulating the genius of the poets of different Indian languages. Generally, this divine sport of the *Rāseśvara* Śrī Kṛṣṇa, accompanied by his flute-playing, singing and dancing with the shepherd damsels (*Gopīs*) of Vraja is known as the charming amorous *Rāsa-līlā.* The natural play of the God, the cause of the creation, sustenance and destruction of the cosmos, for mere self-entertainment is known as His *Līlā.* Explained etymologically as "*līyaṁ lāti iti līlā*", the *Rāsa-līlā* is the chief visibly manifest divine cosmic sport. Great religious saints have known this divine amorous sport as a result of the divine love, and call it the supreme sentiment (*parama-rasa*).

In short, the *Rāsa-līlā* of Śrī Kṛṣṇa and Gopīs is but a metaphorical drama of an eternal cosmic process, a remarkable spiritual path of proceeding to the unity from the diversity. Just as numerous rivers go on flowing towards and finally meet with and merge into, the ocean leaving their individual names and forms, similar is the case with the world of the individual souls, too.[4]

According to the Hindu folklore, Śrī Kṛṣṇa is identical with the Absolute (*Brahman*) propounded in the Upaniṣads. He is the Supreme Self, non-dual, self-luminous,

4. Thakar Jayant - "Śrī-kṛṣṇa-nī Rāsa-līlā : Eka Adhyayana" (Guj.), *Svādhyāya*, Vol. 11, No. 2, Feb. 1971, pp. 150-153.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

unchanging, omnipotent, omnipresent and omniscient. The three cosmic aspects of Śrī Kṛṣṇa are the existence (*sat*), consciousness (*cit*) and bliss (*ānanda*), and the gaze of the world is constantly stuck on to their alertness and joy and hence He is well known as *Saccidānanda.*

In the Indian art of painting, Śrī Kṛṣṇa has ever been seen as a chief character of a lover, changing His form, at once brilliant, and accompanied with divine joy. His slightly dark face indicates the infinite form of God. The colour of his yellow silken lower garment is mindful and full of luminescence. The shepherd damsels obtained the fully joyful experience of the circular dance-sport (*Rāsa-maṇḍala*), since they were pursuing a single celibate. Such is the metaphorical transformation of the selfless human loving devotion of Rādha for Kṛṣṇa, as found in the art of painting.[5]

During the period of the regime of Aurangzeb, the Mughal art of painting is seen rather declining. Due to the lack of interest of Aurangazeb towards the art of painting, most of the artists had to leave the imperial court and migrate to different provinces and states, for the sake of their livelihood. Wherever they went, the Mughal brush went into operation, and from it developed the provincial painting styles. From this artistic process originated the Rajput style of painting.

The art critics believe that the Rajput style of painting began in the 15th century during the times of King Kumbhā, through the mixture of the Kashmirian and the miniature painting style. In the 16th-17th centuries, the development of this style is due to the Mughal artists. In the latter half of the 17th century, this style budded forth and in the 18th century, all the styles bloomed forth. It is said that if the Mughal style would not have come into existence in India, we would not have got the charm of the art of painting.[6]

The Rajput style of painting is a glorious chapter of the Indian art of painting. It has become the best both from the viewpoints of the presentation of the artistic and

---

5. Sharma Sita - *Krishna Leela Theme in Rajasthani Miniatures*, Meerut, 1987, Introduction, p. 1.
6. Raval Ravishankar - "Rājaputa Citra-kalā" (Guj.), *Kumāra*, Yr. 6, No. 9-10, 1929, p. 333.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

feeling aspects. In the words of Anand Kumar Swami, this art expresses the capabilities of India in their original form. The roots of this art lie in the hearts of the people, because it is connected with their poetry and music also. The chief goal of the art of this age is love. Through the symbols of Rādhā and Kṛṣṇa, they have been showing the worlds of heaven and earth, and also show the practical reality of the world; this is their chief objective.[7]

Some Rajput rulers were devoted to the art of music and painting. They took profound interest in getting prepared the miniature paintings of the *rāga-mālā, nāyaka-nāyikā-bheda, Kṛṣṇa-līlā, Bāra-māsā*, etc. The impact of the *Bhakti* movement that started in the Middle Ages in India was felt in the art of painting too. Since the Rajput rulers were highly devoted to Śrīmad Vallabhācārya, they got prepared the paintings of the *Kṛṣṇa-līlā*, and *Śrī-Nāthajī*. The Rajput painters have delineated beautifully the literary works like the *Gīta-govinda* of Jayadeva and the *Rasika-priyā* of Keśavadāsa, both fully saturated with the sentiments of devotion and Erotics.[8]

The subjects of the Rajput art of painting are the incidents of the life of Śrī Kṛṣṇa, the love affairs, the daily incidents of life, the erotic aspects of the seasons. Among these the *Rāga-mālā* paintings are unique (Front of the Cover Page Fig. 1 & Fig. 2). The harmony of mixing that has been achieved by presenting the abstract topics, as concrete ones like music through the painting is not found in any other country of the world. The paintings of the musical *rāgas* and the *rāgiṇīs* could not be understood by anybody who does not know the Indian classical music. Only the one who is well-versed in the Erotics can appreciate these paintings. Thus, the confluence of the three arts of painting, music and literature has been successfully blended in this art of painting. Although all the subjects are imaginary, they have been presented as if they are rationally real. After the extensive popularity of the path of devotion, the devotion to Radhā and Kṛṣṇa had spread very widely. As in the literature, so also in the art of painting, the great

7. Mistri Natubhai - *Kalā-Sādhanā*, (Guj.), 1965, p. 113.
8. Nayak Chinubhai - *Op. Cit.*, p. 42.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

importance of showing the eternal relationship of the Self and the Supreme Self as Rādhā and Kṛṣṇa is found. Hence, the paintings depicting the incidence like the *Rāsa-līlā* and *Kṛṣṇa-krīḍā*, etc. became prominent.[9] The goal of this art was to present the religion in a practical form, and to provide a glimpse of the popular life. The pictures have become lifelike due to depiction of the feelings like mercy, sympathy, affection, love, motherly attachment, etc. presented with ease. Since Śrī Kṛṣṇa was at the centre of all these paintings, He has become the very life-breath of the Rajput art of painting.

The Rajput art of painting is divided into two parts –(1) the Rajasthani brush, and (2) the Pahari brush. The Rajasthani style developed in the 16th - 17th centuries, while the Pahari style developed in the later half of the 17th century.

About eleven centres of the Rajasthani style are noteworthy. The paintings drawn in Alwar, Bikaner, Bundi, Jaipur, Jodhpur, Jesalmer, Kisangadh, Kota, Nathdwara, Udaipur and Sirohi belong to a period from the 16th to the 19th century C.E. The pictures drawn in these centres have kept in view mostly the *rāgas* and *rāgiṇīs, bāra-māsās*, the incidents from the *Kṛṣṇa-līlā*, and the stories about Rādhā and Kṛṣṇa etc. Among the very well-known centres of this style, Kisangadh, and Mewar-Udaipur are famous. The Mewar style developed during the 16th through the 18th centuries. In it, the subjects depicted are the *Nāyaka-nāyikā-bheda, Rāga-mālā, Bhāgavata, Rāmāyaṇa, Gīta-govinda, Bihārī satsai, Rasika-priyā, Kavi-priyā, Pañca-rātra* and others. The scenes drawn among these are the *Kṛṣṇa-janma, Nanda* and *Yaśodā, govaliā*, the *naukā-vihāra* of *Kṛṣṇa*, and *vana-vihāra*, the Balancing of the Mount Govardhana (Fig. 3). A collection of the paintings drawn in the 17th century, on the *Rasika-priya* of Keshavdas, and on the *Gīta-govinda* is found with the Prince Sangram Sinh of Navalgadh. Some of the pictures of this very style by Sukhsagar, and drawn in about 1650-51, are found with Gopikrishna Kanojiya. An illustrated manuscript of the *Bhāgavata-purāṇa*, written in the 1600 C.E. is the best, and it has been preserved in the Bhandarkar Oriental Research Institute, Pune.[10]

---

9. Mistri Natubhai - *Op. Cit.*, p. 114-115.
10. Goswami Premachand (Edt.) - *Rājasthān-kī-Laghu-citra-śailiyāṁ* (Hin.), Part-1, Jaipur, 1972; Nayak Chinubhai- *Op. Cit.*, p. 42-45.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Since the kings of Kisangadh were the followers of the *Vaiṣṇava* sect founded by Vallabhācārya, the pictures drawn here mostly depict the *Kṛṣṇa-līlā*. The scenes that are depicted here pertain more to the love affairs of Rādhā and Mādhava.

During the period beginning from the 17th century C.E. to the 19th, the style of painting that developed in the hilly areas like Basoli, Kulu, Chamba, Guler, Kangda, Gadhwal, Nurpur and Jammu, is known by the name of the Pahari style of painting, and the pictures are known as Pahari-paintings. Guler is believed to have been the birthplace of the Pahari style. Kashmir, Kulu and Kangda have been attracting the travellers from all over the world. The playful life incidents of Kṛṣṇa have been the central topic of the paintings of this style. The extent of the loving care that has been shown for Kṛṣṇa by the painters of this style is not found in any other style of painting. The Gīta-govinda of Jayadeva and the *Satasai* of Bihari have been depicted herein as the main subject. So also are the topics from the *Rāmāyaṇa, Mahābhārata, Bhāgavata-purāṇa* and the topics like *Bāra-māsā* and *Rāga-mālā*. The pictures about the *Kṛṣṇa-līlā* and *Nāyaka-nāyikā* are particularly notable. In the pictures about the Kṛṣṇa-līlā the depiction of the incidents about grazing the cows, playing the flute, suppression of the Kālīya cobra, the balancing of the Mount Govardhana, the sportive exacting of tall form the shepherd damsels have been depicted in a beautifully attractive way. On just looking at any of the pictures of this style, one feels the joy of having read a lyrical poem. The paintings of Guler and Kangda belonging to this style have become internationally popular from the point of view of presentation of beauty. The constant centre of the Pahari art is to depict the love and eroticism, the conditions of union and separation, and of the womanly charm. Profuse depiction of the love life of the heroes and the heroines is to be found here. The centre of these love sports is Kṛṣṇa and Rādhā, who are worshipped by billions of people (Fig. 4-5). A harmonious blending of the three arts of poetry, music and painting is to be found in the pictures of the *Rāga-mālā*.[11]

---

11. Randhawa, M. S. - *The Krishna Legend in Pahāri Painting*, Lalit Kalā Academy, 1956; Mistri Natubhai - *Op. cit.*, p. 122-124; Nayak Chinubhai - *Op. cit.*, pp. 46-48.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

In the history of the Pahari art of painting the Kangda brush is a supreme achievement. The Kangda style not only reflects the Indian culture, but it also represents the very soul of India in a very refined manner. The life of Kṛṣṇa has been depicted so much beautifully that everything which can be imagined about Kṛṣṇa is all found here. The regional poets of the Vaiṣṇava sect have set up such a beautiful word picture of Kṛṣṇa that it has touched the hearts of the painters and became lifelike in their paintings. The main characters of these paintings are Rādhā and Kṛṣṇa (Fig. 6).

In the history of India, the extent to which the data that is available about the wall paintings of the period prior to the Middle Ages, it is not so with regard to the manuscripts and the paintings therein. The illustrated manuscripts of the *Bāla-gopāla-stuti* and the *Vasanta-vilāsa* can be taken as but exceptions. In both these manuscripts we find the painting of incidents of Kṛṣṇa's life. In the *Bāla-gopāla-stuti* (between 1250-1350 CE), there is a description of Kṛṣṇa and the shepherd boys, of the beautiful affectionate Gopīs, the attractive bushes and forest on the bank of the river Yamunā, etc. In this manuscript there are 28 miniature paintings pertaining to the life of Kṛṣṇa. An illustrated roll of the manuscript (about 1450 CE) of the *Vasanta-vilāsa* shows the ideal, the limitations, and the extensive imagination of the Western India or the Gujarati manner.[12]

The illustrated manuscript of the *Bāla-gopāla-stuti* (about 1540 CE) has been preserved in the Museum of the Oriental Institute, Vadodara. Therein, Kṛṣṇa is in the dancing pose with two Gopīs on either side or the enraptured cows moving about below them. It reminds one of the Māru-Gurjar style. The *Hari-līlā-ṣoḍaṣa-kalā* belongs to V. Saṁ. 1541, and there are paintings about the life of Kṛṣṇa.[13]

The Hindu painters in the Mughal style (1595 CE) have depicted the Kṛṣṇa incidents in the *Mahābhārata* and the *Harivaṁśa.* Along with these, the 240 paintings of the *Ranma-nāmā* about the *Kṛṣṇa-līlā* that were prepared during the ending part of the

---

12. Sharma Sita - *Op. Cit.*, p. 3-4.
13. Shah Umakant - "Soḷamā Saikā-nī Gujarātī Citra-śailī" (Guj.), *Svādhyāya*, Vol. 7, No. 1, 1969, Nov. pp. 60-61.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

16th century CE have been preserved in the Jaipur City Palace Museum. In the Fine Art Museum of Boston (No. 37), some of these paintings have been preserved, in which there are scenes of Kṛṣṇa and Rādhā sitting together and swinging on a golden swing. In the scene depicting as *Veṇu-gopāla*, Kṛṣṇa is playing the flute under the Kadamba tree, and surrounded by the cows, cowherd boys and the Gopīs.

The Gujarati style paintings (1598 and 1610 CE) in the ancient manuscript of the *Bhāgavata-purāṇa*, have been preserved in the Mss. Collection of Jaipur, the library of books in the Jodhpur castle. Thereafter, the pictures of the *Bhāgavata-purāṇa* prepared in the middle part of the 17th century CE, are preserved in Mewar, Udaipur and Chitod. The emotional paintings of the *Bhāgavata-purāṇa*, pertaining to the incidents of Kṛṣṇa and Rādhā, were prepared (1699-1764 CE) in the Kisangadh centre in the Kangda style in the 18th century CE. The beautiful paintings of the *Rāsa-līlā*, based on the *Rāsa-pañcādhyāyī* were painted in this style. In the paintings based on the *Bhāgavata-purāṇa*, the artists have painted the emotional pictures of the incidents like the *Kṛṣṇa-janma* (Fig. 7), *mākhana-cora-kṛṣṇa* (Fig. 8), emancipation of *nala-kūbara*, and *maṇigrīva* (Fig. 9), the migration from Vrindavan to Gokul (Fig. 10), the killing of Bakāsura (Fig. 11), the Gau-cāraṇa (Fig. 12), the meeting between Kṛṣṇa and Brahmā (Fig. 13), suppression of Kālīya (Fig. 14), seeping of the wild forest fire (Fig. 15), stealing the clothes of the *Gopīs*, the separation of the *Gopīs*, Suppression of *Sudarśana* (Fig. 16), union of Kṛṣṇa and *Gopīs*, Bathing in the river Yamunā, killing of Kaṁsa (Fig. 17) *etc.* They have presented the Puranic story in a realistic manner before us. In them, the colour, the lines and the emotional presentation reveal the mastery and the unique devotion to God on the part of the artist. Among the other topics of the *Kṛṣṇa-līlā*, Kṛṣṇa the flute player, the *Dāṇa-līlā*, the *Vana-vihāra*, the love-sport of Rādhā and Kṛṣṇa, the Kaṁsa-vadha, etc. are the chief ones. The paintings of these topics have been preserved in the Punjab Museum and in the private collections of the royal families.[14]

In the paintings of the Guler and Kangda styles, the incidents of the love affairs of Kṛṣṇa and Rādhā have been depicted. In the Guler style, picture of union between

14. Randhawa M. S. - *Kangra Paintings of the Bhāgavata Purāṇa*, National Museum, New Delhi, 1960.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Kṛṣṇa and Rādhā has been drawn beautifully. In the Kangda style, the artist has presented the incident of the *līlā-hāva* with the depiction of emotional feelings; in it Rādhā has put on the clothes of Kṛṣṇa and Kṛṣṇa those of Rādhā, the depiction of the facial feelings of both are heartily touching. The mixture of the colours depicting the beauty of the forest and the clothes during the night adduces to the artist's genius.

The painting of the *Rāsa-maṇḍala* drawn in the Basolī style provides an excellent specimen of religion (Please see inner cover Page No. 3-Fig. 18), spirituality and the erotic sentiment. This painting affords us supreme delight. Here the artist has succeeded in delineating Kṛṣṇa as the *Raseśvara* in the real sense of the term. Kṛṣṇa, wearing a peacock-feather crown (*mora-mukuṭa*) is playing on a flute in the centre of the circular array of the *Rāsa*. A heptad of seven Kṛṣṇas and seven Gopīs has been formed. The Gods and the Gandharvas have been pouring forth seven musical tunes by playing on various musical instruments. Sūrya, Brahmā, Indra, and others have been observing the *Rāsa-līlā* from the sky. Perhaps, Narasaiyo, the devotee, may have witnessed such a *Rāsa-līlā* (Fig. 18). The royal families of Rajasthan were the staunch followers of the *Vaiṣṇava* sect. Being devoted to Kṛṣṇa, the royal families have got drawn by the painters on the walls of their palaces the artistic paintings, with the purpose of keeping Kṛṣṇa and Rādhā before their eyes. From this arose the different styles inspired by the principle of devotion and individual feeling. These styles developed in different centres, and the paintings prepared there have been preserved in various museums and private collections, which fact adds to the greatness of our rich heritage. The collection of the painting pertaining to the life of Kṛṣṇa, prepared on the basis of the *Sata-sai* in 1662 CE, and the *Gīta-govinda* in the 18th century have been preserved in the Pratap Museum of Udaipur. Those based on the *Rasika-priyā* and the *Bhāgavata-purāṇa* are preserved in the Jaipur Collection (1598 CE) and the Jodhpur Collection (1610 CE). There are about 135 paintings in the N.C. Mehta Gallery based on the *Gīta-govinda* and depicting the *Gopīs* sporting in the circular Rāsa dance out of eternal love for Śrī Kṛṣṇa. Moreover, the paintings depicting the scenes from the *Rāga-mālā* (1600-1610 CE), stored in the Bodelium Library, present the *Rāga-Rāgiṇī*

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

in the rhythmic dance of Rādhā and Kṛṣṇa. A collection of the Rajasthani Paintings has been found in the palace of the Mahārājā of Bikaner. A collection of the paintings drawn in the Jaipur style is there in the Boston Museum. In the Alwar Museum there are 36 paintings of the *Rāga-Rāgiṇī* in the Alwar style; the concept of the *Rāga-Rāgiṇī* in them is connected with the Kṛṣṇa myth.

The influence of the Vallabha Sect is clearly visible in the paintings of the Udaipur style. In the topics pertaining to religion, as also in those about common matters, Kṛṣṇa has been depicted as the chief character. Not only that, Kṛṣṇa has been depicted in all the feelings, such as erotic, brave, tranquil. The Goswamis of Kankroli encouraged the artists in their sanatoriums. They prepared many paintings on the life and principles of Kṛṣṇa. These paintings are similar to those of the Nathdwara style.

Nathdwara has become an important centre of Lord Kṛṣṇa's worship. There are numerous paintings of *Śrī Nāthajī* and *Rādhā* in this style.

The topic dear to the painters of the Kota style has been the *Kṛṣṇa-līlā* as also the Nature and the animals. Two paintings of 1720 CE about the *Rasikapriyā* are noteworthy. In one of them, Kṛṣṇa has been knocking the door, and in the other two maidservants have been preparing the *Nāyikā* for the arrival of Kṛṣṇa. The *Bhāgavata* paintings of the 17th century are the best from the artistic point of view. The *Kṛṣṇa-līlā* is the chief subject of these paintings. These invaluable paintings have been preserved in the Victoria and the Albert museums.

In the Bundi style, paintings centered on Lord Śrī Kṛṣṇa, and based on the *Gīta-govinda* and other poems were prepared. In them the divine lovers Rādhā and Kṛṣṇa were depicted in strange scenes based upon the poems of Suradas and Keshavdas. The musical style of the *Rāga-Rāgiṇī* and the *Nāyikā-bheda* is based on the love-sports of Rādhā and Kṛṣṇa. Some of these paintings are stored in the National Museum at New Delhi.[15] The manuscript of the *Bundī-gīta-govinda* preserved in the Bharat

15. Sharma Sita - *Op. Cit.*, pp. 45-46, 86-87, 91, 99.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Kala Bhavan at Varanasi, belongs to the 17th century. In the 12th canto and the 24th *Prabandha* of the poem in this manuscript containing 183 folios, there are the details of incidents of Kṛṣṇa's life. There is no colour work of any type in them. Beautiful line drawings of the *Kalkī* form, the ten incarnations, the *Kālīya-damana*, the love sports of Kṛṣṇa and Rādhā, as also their *Rāsa-krīḍā* are drawn in them.[16]

The Pahari style paintings based on the *Gīta-govinda*, the *Bāla-gopāla-stuti* and the *Bhāgavata-purāṇa* are preserved in the National Museum at New Delhi, and in the Prince of Wales Museum at Mumbai. In them there are fitting scenes of the dramatic form of the Rādhā-Kṛṣṇa love. In the 16th century painting based on the *Gīta-govinda*, the love of Rādhā-Kṛṣṇa indicates the *Kāma-sūtra*. In this attempt of the paintings relevant to the scenes of the region, the love scenes seem to have been added later on in view of the love background.

During the Mughal period, some regions of the South India came into contact with Rajasthan. The people in South India got a new religious curiosity, and an enthusiastic response came forth. Paintings with religious topics came to be drawn in Deccan, Bijapur, Mandu and Ahmednagar. Such a painting, in which Kṛṣṇa is playing on the flute, is found in the collection of Shri Jagdish Mittal at Hydrabad. Moreover, *Kṛṣṇa-Rādhā* and *Bāla-gopāla* are drawn in pictures of Madras, Tanjuvvar, Tiruchiam, Shrirangam and the Malbar coast.

The paintings of *Kṛṣṇa-līlā* drawn on a pair of playing cards seem to have been prepared in the medieval period.[17] Such paintings about the incidents of Kṛṣṇa's life drawn on the playing cards and found in Gujarat have been preserved in the Museum of the Oriental Institute at Vadodara and in the Museum of the B. J. Institute of Learning and Research at Ahmedabad.[18]

In Gujarat, the *Kṛṣṇa-bhakti* has been prevalent since ancient times. The devotion of Narasiṁha and Mīrāṁ towards Kṛṣṇa is famous worldwide. The works like the

16. Vatsyayan Kapila - *The Bundī Gīta Govinda*, Varanasi, 1981.
17. Sharma Sita - *Op. cit.*, pp. 102-104.
18. Majumdar, Manjulal R. - *Sāṁskṛtika Gujarāta-nā Itihāsa-nī Amṛtākṣarī*, Mumbai, 1984, p. 133.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Gīta-govinda and the *Kṛṣṇa-karṇāmṛta* that promulgated the devotion oriented by love-in-separation, originating from the *Rāsa-pañcādhyāyī* of the *Bhāgavata-purāṇa*, and that particularly strengthened it had gained high popularity in Gujarat, during the 14th and the 15th centuries. In V.Sam. 1495, a Fāgu-poem, named *Nārāyaṇa-fāga*, mentioning the name *Kṛṣṇa-Gopī* was composed under the influence of the *Gīta-govinda*. A damaged manuscript with the Gujarati style paintings of Śāradā in the beginning, and the first six incarnation out of the ten mentioned in the Gīta-govinda has been found. These paintings are older than those of the *Gīta-govinda* in Rajasthani, Kangda and Basoli styles. There are *Gāthās* referring to the love of Rādhā-Kṛṣṇa, quoted in the Prakrit illustrations given in the Prakrit Grammar of Hemacandra. In a manuscript, dated V. Sam. 1629 CE, of the *Abhidhāna-cintāmaṇi* of Hemacandra preserved in the Oriental Institute, Vadodara, beautiful paintings of *Kṛṣṇa-Vāsudeva* and *Kṛṣṇa-Govardhandhārī*, have been drawn.[19]

In an illustrated manuscript stored in the B.J. Institute of Learning and Research, the paintings of the ten incarnations of Viṣṇu and the incidents of the union and separation of Rādhā-Kṛṣṇa, have been depicted with full emotion.

In the Oriental Institute, Vadodara, there is a 18th century ms. of the *Bhāgavata-purāṇa*, containing 23 paintings, among which the dark form of Kṛṣṇa engaged in suppressing the Kālīyā Cobra, in balancing the Mount Govardhana up, and dining with the Gopa boys on the bank of the river Yamunā are delightful (Please see Back Cover No. 4-Fig. 19-22). In the 18th century manuscript of the *Pañca-ratna-gītā*, the forms of the ten incarnations of Kṛṣṇa are found. In a 18th century illustrated manuscript of the *Rāga-rāgiṇī* there are 20 paintings, and on each of them a *dohā* couplet has been written, wherein the paintings of the *Mālakaumsa-rāga* and the *Kedāra-rāga* are excellent. In the collection of the Mahāvīra Jaina Ārādhanā Kendra, situated on the Ahmedabad-Gandhinagar Road, there are 63 paintings of the *Kṛṣṇa-līlā* in an Oriya manuscript, dating 17th-18th centuries.[20]

---

19. *Ibid*, pp. 72-76; B. L. Mankad, *Bulletin of Museum and Picture Gallery*, Baroda, Vol. XV, 1962, p. 18, Pit. X, XI, Fig. 4.
20. Shelat Bharati and Savalia R. T. - *Prācīna Hasta-prato-nā Saṁgraho, Pathika, Dipotsavī*, Yr. 33, No. 1-2, Oct.-Nov., 1993, pp. 63-65.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

THE WALL PAINTINGS DEPICTING THE INCIDENTS OF THE LIFE OF KṚṢṆA

In South India, the Pallava King Rājasiṁha (the last quarter of the 7th and the first of the 8th centuries) built a Kailāsanātha temple, on the walls of which the sentimental paintings of the incidents of the birth of Kṛṣṇa, of transporting Kṛṣṇa to the house of Nanda, and of Kṛṣṇa's childhood pranks have been found, which afford a glimpse of the height of excellence to which the art of painting in those times ascended.

In the ceiling of the *verandah* of Digambara Jaina temple of Tiruparutikunram, there are the paintings of the *Rāmāyaṇa*, the *Mahābhārata* and the *Bhāgavata*. In the *Bhāgavata* paintings, the incidents depicted in a simple style are : Vasudeva taking infant Kṛṣṇa from Devakī, passing through the river Yamunā and entrusting the child to *Nanda-gopa*, the *Bāḷa-līlā*, the suppression of the demons like Śakaṭa, Dhenuka and others, *Gopas* and *Gopīs*, beautiful herds of the cows, etc. These paintings are believed to belong to the Nāyaka period of 16th - 17th century.

In the wall paintings of the Virūpākṣa temple of Vijayanagara, the incidents of the *Bhāgavata* and the *Kṛṣṇa-līlā* are depicted in a unique style. In the wall paintings of Lepakshi, there is a beautiful depiction of Śrī Kṛṣṇa adorned with a Manmuktā necklace,[21] in the course of the depiction of the *Draupadī-svayaṁvara*.

In the Western Hall of the grand building of the Jehangir Palace of Orchha (Bundelkhand), there are remnants of the *Kṛṣṇa-līlā* paintings. These paintings seem to belong to the times of Akbar. The Lakṣmī temple to the west of Orchha Pṛthvīsiṁha had got the paintings of the Kṛṣṇa-līlā and the *Dāṇa-līlā* drawn.

There are in the Memorial (*chatarī*) on the bank of the Kṛṣṇa-sāgara lake, not much far from Dantiya, the paintings on the life of Kṛṣṇa, among which the features of the *Gopīs* and the agility of Kṛṣṇa have been depicted beautifully; the paintings about the meeting of Nandabāvā with Kṛṣṇa, Gopa with Kṛṣṇa, and Pāṇḍavas with Kṛṣṇa, etc., have been depicted nicely. In the verandah of the Memorial (*chatarī*), over and above

---

21. Smarta Vasudeva - *Bhārata-nā Bhīṁta-citro*, pp. 34-35.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the painting of the *Vastra-haraṇa*, other small paintings pertaining to the daily routine of Kṛṣṇa, the scene of Holi, of *Govardhanoddharaṇa, Gopas-Gopīs* and the cows have become captivating.[22]

The wall-paintings during the period from 1709 to 1739, drawn by an artist named Golu in the temple known as Brijaswami Thakurdvar, in the Nurpur near Pathankot in Punjab enjoy a unique place among the Kangda style paintings. The temple has two storeys, and there are three rows of the paintings one upon another on the wall on the left side in the verandah of the temple. The main subject of these paintings is the victory of Kṛṣṇa over Kaṁsa. Here, on the upper side of the paintings, the courtiers and soldiers are depicted as sitting on the raised platforms. The figure of Kaṁsa is drawn as of huge size. Here Kṛṣṇa has been depicted as a young boy holding Pūtanā by hairs and pulling her. In the lower row Kṛṣṇa has been shown as wrestling with a wrestler of Kaṁsa. And, finally, in the painting of *Kaṁsa-vadha,* Kṛṣṇa has been depicted as killing the huge-bodied Kaṁsa. The courtiers on all sides are shown as rejoicing over the victory. There is a picture of the coronation of Kṛṣṇa, and of Kṛṣṇa with *Gopīs.* In between, there is a beautiful painting depicting groups of charming damsels in the balconies looking lovingly at Kṛṣṇa.

Chamba is situated on the bank of the river Rāvī in the region at present known as the Himachal Pradesh. There in the palace known by the name Raṅgamahela, paintings have been drawn from ceiling to bottom on its walls. The subjects of these paintings are mostly, similar to those found in the miniature paintings, viz., about the *Rāmāyaṇa,* the *Mahābhārata,* and about the *Kṛṣṇa-līlā,* particularly the *Rāsa-līlā.*[23]

At a distance of 22 kms. beyond the mountain range, there is a small wooden temple of Śakti-mātā in the village called Gaṇaderā. On the Walls of its innermost sanctuary, there are excellent paintings of *Cīra-haraṇa, Kṛṣṇa-yaśodā, Aghāsura-vadha, Bakāsura-vadha, Kṛṣṇa-līlā,* and of the *Matsya, Nṛsiṁha, Vāmana* and *Varāha* incarnations. These pictures seem to belong to about 1725 to 1740 CE.

22. *Ibid.*, pp. 57-62.
23. *Ibid.*, pp. 65-66.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

On the bank of the Kusuma lake near Govardhana in the Mathurā District (U.P.), in the Memorials (*chatarī*) built by King Jawaharsimh of Bharatpur, there are wall paintings, which are about 200 old, and can be classified into about five styles. The paintings in the memorial (*chatarī*) of King Surajmal are clearly of the Rajasthani style. In the adjoining two small memorials (*chatarī*), one of them has the miniature wall paintings depicting the incidents of Kṛṣṇa's life, viz. the birth of Kṛṣṇa, Vasudeva taking the infant Kṛṣṇa across the river Yamunā, and the balancing up of Mount Govardhana. In the ceiling of the dome of the memorial (*Chatarī*), there are the paintings of the *Daśāvatāra* and the *Rāga-rāgiṇī*. In a balcony, there is a painting depicting Kṛṣṇa making up the hairs of Rādhā. On the other side, there is a beautiful painting of Kṛṣṇa standing gracefully with slanting waist and playing upon the flute in the midst of a group of *Gopīs*.

In the paintings about cow-grazing and forest lunch etc., of the other memorial (*chatarī*), the influence of the Nathdwara brushes is evident. In the memorial of the maid-servant Lakṣmī, the capability of the local folk style - Vraja style - is introduced. In the small vestibule on the wall of the rectangular platform on the river bank of the lake, the style of the wall paintings about *Kṛṣṇa-yaśodā, Rāsa-līlā*, etc., shows the slight influence of the Maratha style.[24]

The *Pichavāis* offered in the *Vaiṣṇava* temples on the occasions of various festivals are in fact the cloth paintings drawn on canvas, and in them, too, high level artistic brush is to be found. Nathdwara is its main centre. Śrī Viṭṭhalanāthajī, the Gosāi of this sect possessed a profound insight in this art. He specially endeavored to get depicted everything that he experienced during the circum-ambulation (*pari-kramā*) of Vraja. These cloth-paintings have been prepared in the Purely Rajput style. The cows, the *Gopīs*, the cowherd boys, Kṛṣṇa the flute-player and the figures of Shri Nathaji are considered to be the best.

In this artistic heritage preserved by way of religion, the paintings of the *Pichavāis* of Nathdwara are very beautiful from the point of view of colour and line drawing.

---

24. *Ibid.*, pp. 74, 81, 86-88.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Among them the paintings of the Kisangadh style are regarded as the best of all. In these Pichavāis, the subjects depicted are the *Bāḷa-līlā*, the *Dāṇa-līlā*, the *Rāsa-līlā*, the *Annakūṭa*, the *Gopāṣṭamī*, the *Govardhana-parikramā*, etc. The excellent depiction of the charming herd of the cows, and the eyes full of feeling effected by the painters in the paintings pertaining to the incidents of Kṛṣṇa as a cowherd boy is such as is not to be found in any other style of Indian painting. Thus this particular art pattern of the Pichvāis developed due to patronage of the *Vaiṣṇava* sect. Such an excellence of the feelings is not to be found in the *Pichvāis* being prepared nowadays.[25]

Art is, thus, the life-breath of the Indian culture. The values of life that have been preserved in this culture are seen to be reflected in this art. Since thousands of years, art has afforded the expression of Indian thought and religion. Since religion lies at the root of the Indian Art, it is full of spirituality. Its chief goal is the realization of the divine reality through the experience of the supreme joy. Joy is one of the forms of God. He is known as a unity of existence (*sat*), consciousness (*cit*) and joy (*ānanda*). In ancient India, the aim of the arts of architecture, sculpture, painting, dancing and music was not entertainment, but rather the worship of the deity. In India, it was firmly believed that the worship of art stood for *Satyam*, *Śivam* and *Sundaram*.[26] In this context, among the subjects depicted in the Indian art of painting, the incidents of the life of Kṛṣṇa enjoy preponderance. On the basis of various literary works, numerous paintings have been prepared on the incidents of Kṛṣṇa's life. In view of this, truely, Śrī Kṛṣṇa has become the very life-breath of Indian Art of Painting.

25. *Ibid.*, pp. 107, 112-113.
26. Parikh Rasiklal, Nayak Chinubhai and Shah Kanubhai - *Surekha Kalā-darśana*, pp. 1, 8-9.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

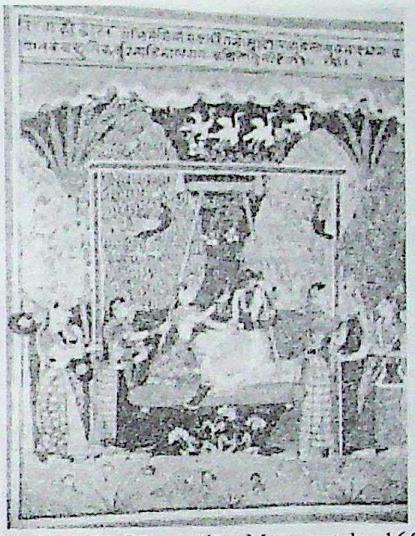


Fig. 2 *Rāgahiṇḍolā-Rāgamālā-*, Mewar style, 1660 Cent. A.D.

Fig. 3 Balancing of the Mount Govardhana, Mewar style, 1680-1700 Cent. A.D.

Fig. 4 Rādhā-Kṛṣṇa-enjoying in rainy season, Kangra style

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

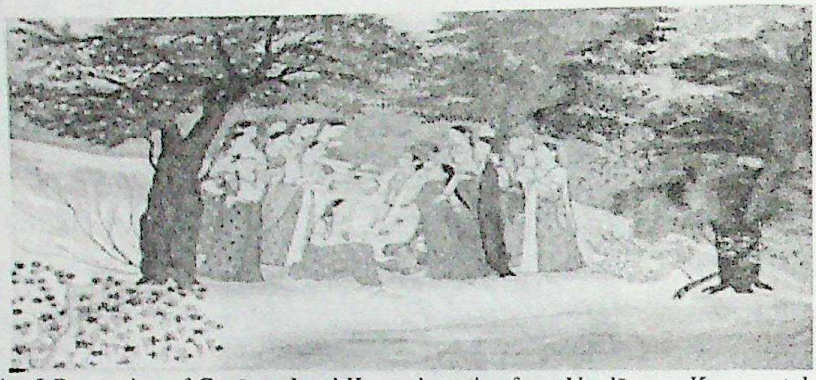


Fig. 5 Prevention of Gopīs to Lord Kṛṣṇa departing from Vṛndāvana, Kangra style

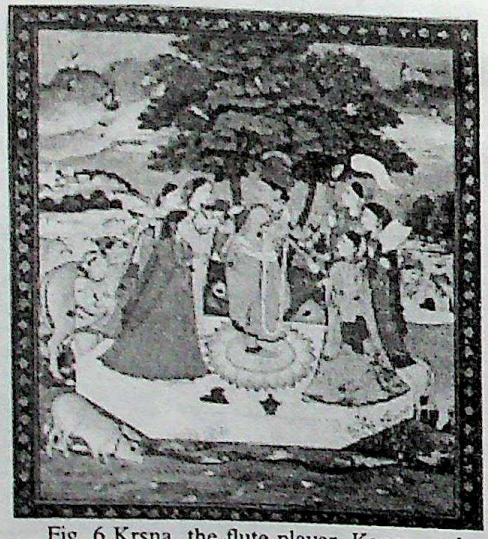


Fig. 6 Kṛṣṇa, the flute player, Kangra style

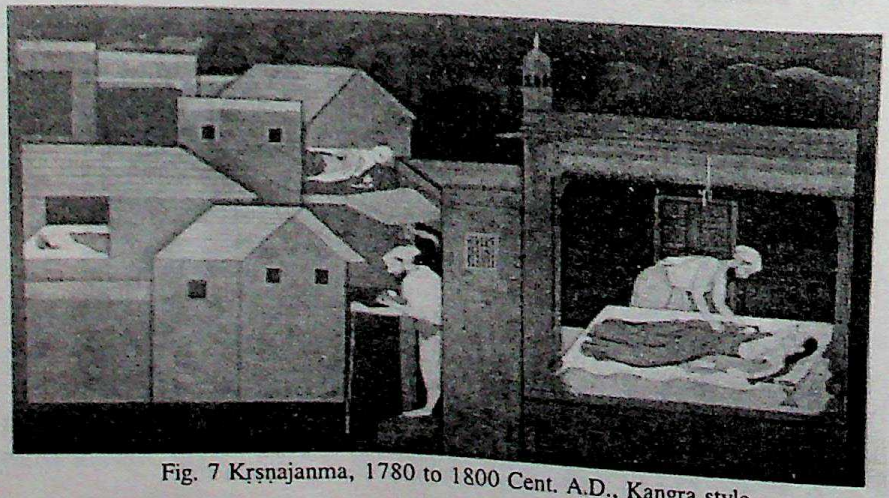


Fig. 7 Kṛṣṇajanma, 1780 to 1800 Cent. A.D., Kangra style

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

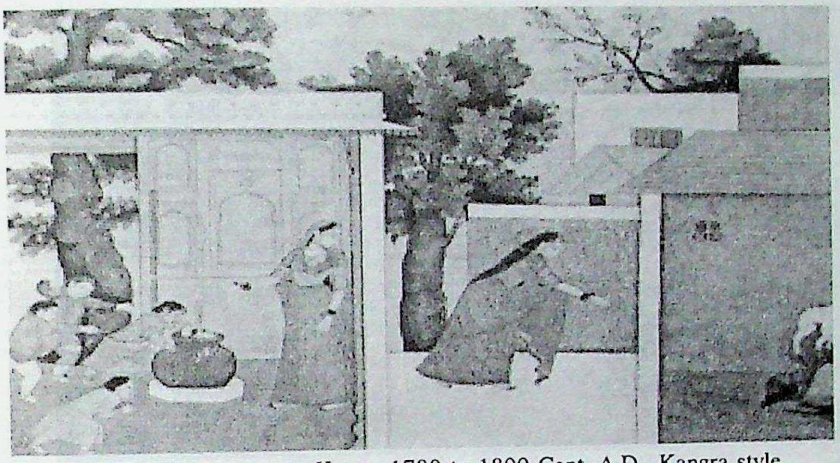


Fig. 8 Mākhana-cora-Kṛṣṇa, 1780 to 1800 Cent. A.D., Kangra style

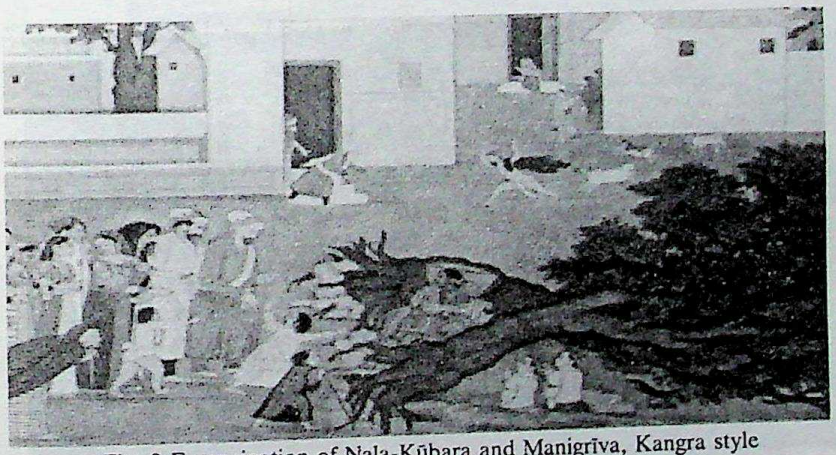


Fig. 9 Emancipation of Nala-Kūbara and Maṇigrīva, Kangra style

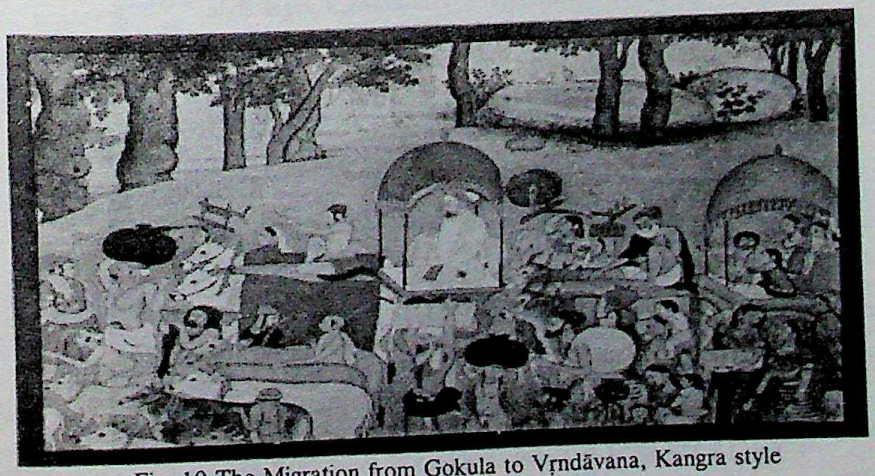


Fig. 10 The Migration from Gokula to Vṛndāvana, Kangra style

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

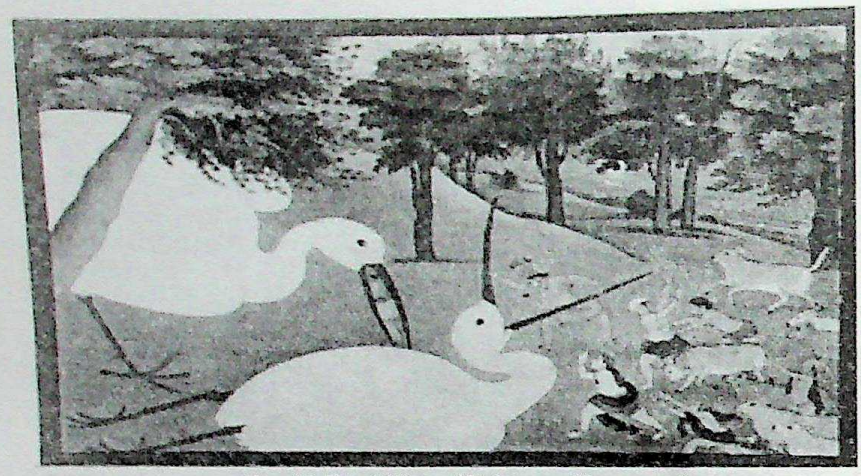


Fig. 11 The killing of Bakāsura, Kangra style

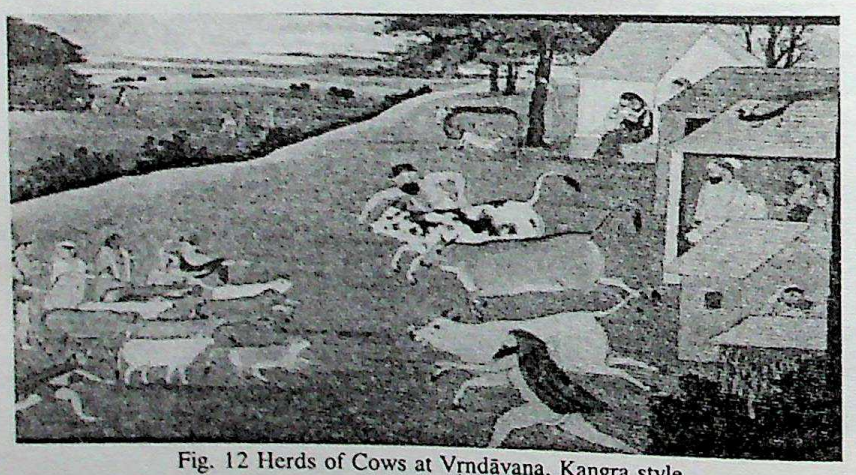


Fig. 12 Herds of Cows at Vṛndāvana, Kangra style

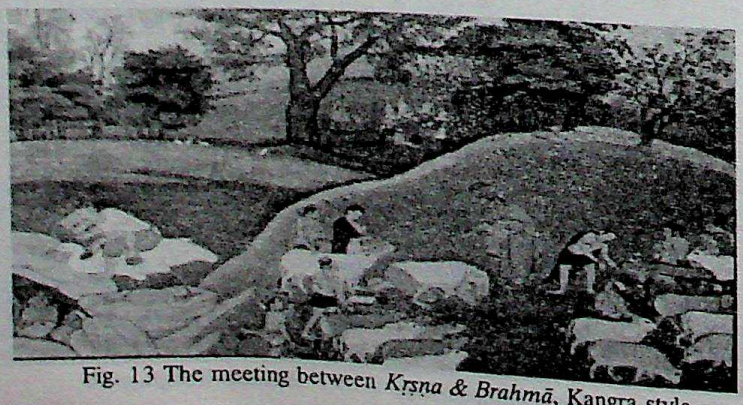


Fig. 13 The meeting between *Kṛṣṇa & Brahmā*, Kangra style

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

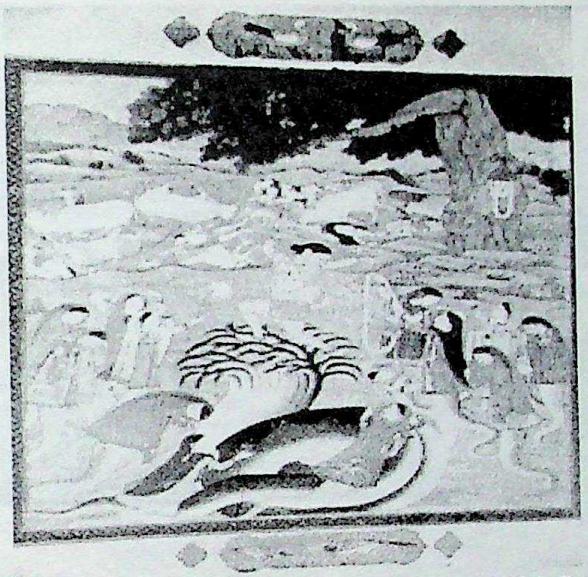


Fig. 14 Suppression of *Kāliya*, Kangra (Guler) style 19th Cent. A.D.

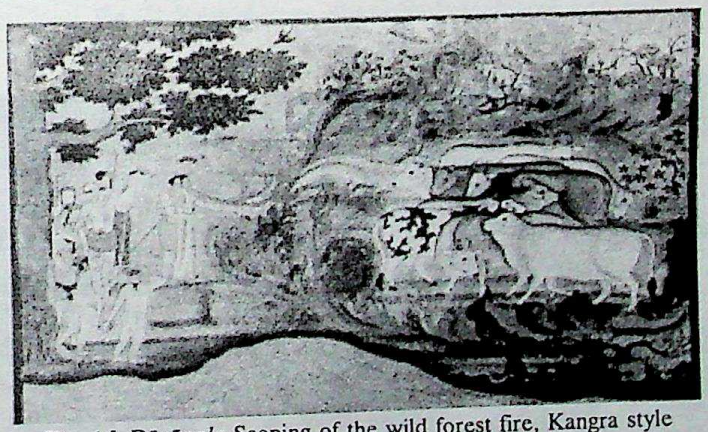


Fig. 15 *Dāvānala*-Seeping of the wild forest fire, Kangra style

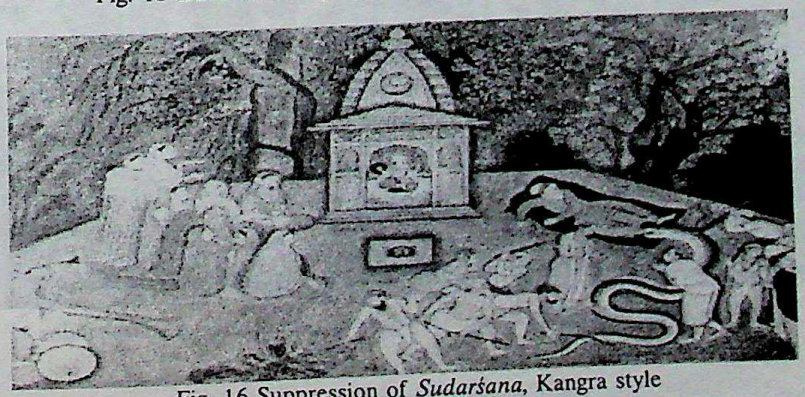


Fig. 16 Suppression of *Sudarśana*, Kangra style

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

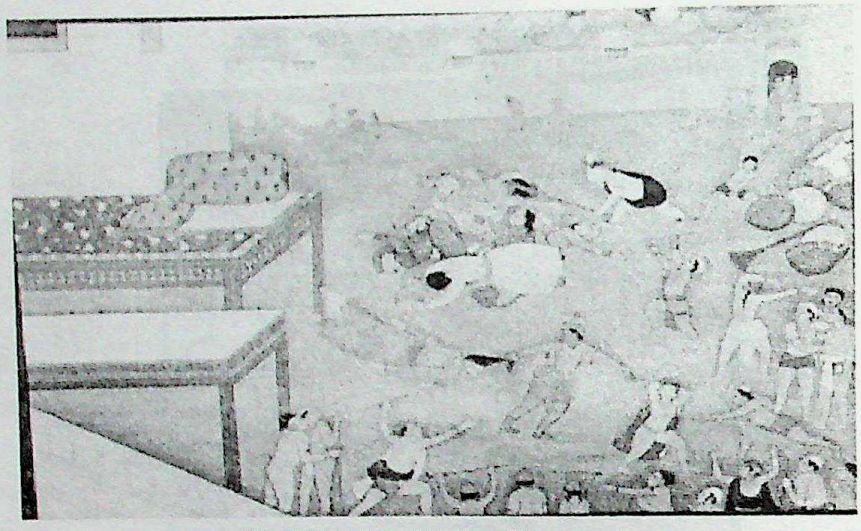


Fig. 17 Killing of Kaṁsa, Kangra style

Fig. 20 Balancing of the Mount Govardhana, Bhāgavata-Daśamaskandha

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Fig. 21 Vana-bhojana, Bhāgavata-Daśamaskandha

Fig. 22 Kṛṣṇa leaving Pāṇḍavas, Bhāgavata-Daśamaskandha

* * * * *

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

SELECT CONTENTS OF ORIENTAL JOURNALS

USHA BRAHMACHARI*

Annals of the Bhandarkar Oriental Research Institute, Bhandarkar Oriental Research Institute, Pune - 411 004.

Vol. LXXXIV, 2003

Chakravarty Uma : A Glance at the Word Varṇa in the Vedic Literature

Achar Narahari B. N. : On Astronomical References in Vyāsa-Dhṛtarāṣṭra-Saṁvāda in the Bhīṣmaparvan of Mahābhārata

Bhatta Pandurang C. : Indian Origin of Chess : An Overview

Murthy G.S.S. : Characterizing Classical Anuṣṭup : A Study in Sanskrit Prosody

Satyamurti : Is Salvation a Non-existence in the Nyāya School ?

Patyal Hukam Chand : Vedic Culture in Comparison with Indo-European Common Culture

Khaire Vishvanath : Viṣṇu in the Veda

Anvikṣā, Research Journal of the Department of Sanskrit, Jadavpur University, Kolkata - 700 032.

Silver Jubilee Volume

Vol. XXV, July 2004

Rath Gayatri : Rudrākṣa : The Healing Berry

Bhattacharya Tapan Kumar : विशेष्यविशेषणयोर्वचनव्यवस्था

Journal of the Oriental Institute, Vol. 52, Nos. 1-2, Sept.-Dec. 2002 Issue, pp. 139-156.

* Oriental Institute, The M. S. University of Baroda, Near Palace Gate, Palace Road, Vadodara - 390 001.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Mukherjee Bedabani : The Worldly Creation and the Five Basic Elements : Upaniṣadic thoughts

Banerjee Manabendu : Vāstu Works on Maṇḍapa - Architecture

Gundecha Sangeeta : भारत के विलक्षण मङ्गलाचरण

Asian Survey, A Bimonthly Review of Contemporary Asian Affairs, University of California Press, Berkeley, CA, 94720.

Vol. XLIV, No. 2, March-April 2004

Solingen Etel : South East Asia in a New Era : Domestic Conditions from Crisis to Recovery

Dent Christopher M. : The Asia-Europe Meeting and Inter Regimalism : Towards a Theory of Multilateral Utility.

Kutsumata Hiro : Why is ASEAN Diplomacy Changing ? From "Non-Interference" to "Open and Frank Discussion."

Vol. XLIV, No. 3, May-June 2004

Pant Harsh V. : India and Iran : An "Axis" in the Making ?

Malek Martin : Russian Policy Toward South Asia : An Update

Riphenburge Carol J. : Post - Taliban Afghanistan : Changed Out-look for Women

Bhāratiya Vidyā, A quarterly Research Organ of the Bhavan on all Subjects connected with Indian Culture, Bharatiya Vidya Bhavan, Mumbai - 400 007.

Vol. LXIV, No. 1, Jan.-March 2004

Bhatt J. A. : A Suggestion of a new interpretation of the ऋक् 7/59/12

Tagare G. V. : The Buddhist Theme in Brahmanical Purāṇas

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Upadhye P. M. : Myths in Jain Canonical Literature

Rajgor Dilip : Historical Analysis of Kshatrapa Coin finds from Maharashtra

Dash Radhamadhab : Treatment of Kāraka and Vibhakti in Jumara-Vyākaraṇa - Some Observations

Bhavan's Journal, Bharatiya Vidya Bhavan, Chowpatty, Mumbai - 400 007.

Vol. 51, No. 1, August 2004

Mehta Dhiru S. : The Economic Mahātmā

Sir Aurobindo : Idealism as a Supreme Movement

Rajagopalachari C. : Conscience Keeper of the Mahātmā

Nehru Jawaharlal : Conqueror of Fear and Hatred

Patel Sardar : Rebel and Statesman

Tagore Rabindranath : The Universal Man

Bose Subhash : 'Jai Hind', his Stirring Mantra for India

Radhakrishnan S. : 'Service at any Cost, Not Power at any Price'

Bhave Vinoba : Mahātmā's Teacher and Disciple

Vol. 51, No. 2, August 2004

Abdul Kalam A. P. J. : Common Man's President

Abdul Kalam A. P. J. : I have three visions for India

Vajpayee Atal Bihari : In the image of Nehru

Kurien Verghese : A Flood of White Gold

Vol. 51, No. 3, Sept. 2004

Ramaswamy N. S. : Smaller States, Fewer Problems

Rao A. Venkoba : 'Mind' in Indian Philosophy

Prasad C. G. : Missing Link in Modern Management

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Hulithala Aparna : The Importance of Moral Values in Modern Education

Komala M. C. : Proper Action is Religion by Itself

Murthy B. M. N. : Plato and Purusha Sukta

Mohanarayanam Jayashree : Significance of Mantras

Vol. 51, No. 4, Sept. 2004

Ravindra Kumar : Gandhi and Indian Culture

Rajanikanth A. : Science of Wholeness

Sethi Shikha Kumari : Should Man Conquer Nature ?

Varadarajan P. : Book of Job : Man, Satan and God

Vol. 51, No. 5, October 2004

Narayanan V. N. : Birth of Satyāgraha

Mathur J. S. : Wanted : A New Approach to Peace

Banerjee Shubhanker : Weep and Wipe Away Your Blues

Subharwal L. R. : Speech - A Way to the Heart

Vol. 51, No. 6, Oct. 2004

Mehta Dhiru S. : The Confluence of Science and Music

Krishnamurthy Mathoor : Renunciation Essential for Achieving Truth

Hegde B. M. : Human Nutrition and Brain Development

Menon Roopa : A Journey Through 'Brahmananda Shivayogi Siddhashram'

Vol. 51, No. 7, November 2004

Santhangopal P. N. : Vratas and Utsavas

Chatterjee M. N. : Worshipping 'Shakti'

Hegde B. M. : Science and Meditation

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Vol. 51, No. 8, November 2004

Murthy B.M.N. : Wordsworth and Vedānta

Narayanan S.V. : Māyāvāda in Advaita

Sairam T.V. : Rāgās and Feelings

Chakraborty S.K. : Ethics and Business

Gawali Salil : Educating Humanity

Brahmavidyā, The Adyar Library Bulletin, The Adyar Library and Research Centre, The Theosophical Society, Adyar, Chennai - 600 020.

Vol. 66, 2002

Kazanas N. : Ṛgvedic Pur

Tripathi G.C. : Suparṇādhyāya : The oldest Drama in India

Whicher Ian : An Overview of the Aṣṭāṅga-yoga

Revathy S. : Vyākaraṇa on Śabdaśakti

Sankaranarayanan : Gaveṣaṇam - An Estimate

Bulletin of Indian Institute of History of Medicine, Central Council for Research in Ayurveda & Siddha, Osmania Medical College Building, Putlibowli, Hyderabad - 500 095.

Vol. XXXII, No. 2, July-December 2002

Baruah D. & Gupta O.P. : A Comparative Study of Prameha Roga From The Brihattrayee

Singh Amarjeet, Kaur Sukhwinder & Walia Indarjit : A Historical Perspective On Menopause & Menopausal Age

Mehra Raakhee : **Historical Survey of Wound Healing**

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Bulletin of the Deccan College Post-Graduate and Research Institute, Pune - 411 006.

Vol. 62-63, 2002 and 2003

Professor Ashok R. Kelkar Felicitation Volume

Elizarenkova T.Y. : On the function of Pronouns in Some Old Indian Text

Aklujkar Ashok : Where do lakṣaṇaika-cākṣuṣka and lakṣyaika-cākṣuṣka Apply ?

Deshpande Madha M. : Ārṣa versus Anārṣa in Pāṇini and Allied Literature

Bhatta V. P. : Theory of Expressive Power

Sathe Jayashree : Vedic Seer Apālā Ātreyī

Patyal H.C. : Iranian Sources as an Aid for the Vedic Interpretation

Sahoo P.C. : Significance of Uparava

Contributions to Nepalese Studies, Journal of Centre for Nepal and Asian Studies, Tribhuvan University, Kirtipur, Nepal.

Vol. 30, No. 2, July 2003

Dhruba Kumar . Consequences of the Militarized Conflict and the Cost of Violence in Nepal

Hachhethu Krishna : Democracy and Nationalism Interface between State and Ethnicity in Nepal

India International Centre, IIC Quarterly, 40, Max Mueller Marg, New Delhi - 110 003.

Vol. 31, No. 1, Summer 2004

Murthy Narayana N.R. : Corporate Governance and its Relevance to India

Tharoor Shashi : Nurturing Democracy in India : The Nehruvian Roots

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Roy Bhaskar : Democracy Under the Tamarind Trees

Buch M.N. : Environmental Values and the Quality of Life

Indian Philosophical Quarterly, Journal of The Department of Philosophy, University of Pune.

Vol. 31, No. 1-4, Jan.-Oct. 2004

Special Number : 200 Years of Kant

Deshpande Sharad : On Kant : Off Kant

Kulakarni N.G. : Kant's Critique of Metaphysics

Antarkar S.S. : Kant's First Antinomy : A Critical Appraisal From The Classical Indian Perspectives

Bagchi Kalyan Kumar : Kant's Transcendental Problem

Agrawala Binod Kumar : Phronesis and Categorical Imperative

Sweet William : Kant, Rights and The General Will

Gangawane Deepti : Kant on Feminity

Jain Journal, A Quarterly on Jainology, Jain Bhawan Publication, Calcutta-700 007.

Vol. XXXVIII, No. 4, April 2004

Poddar R.P. : Religion (Dharma) - A Social Necessity - Jain Perspective

Nagarajaiah Hampa : The Ādipurāṇa : The Genesis of Human History

Banerjee Satya Ranjan : Anekānta-vāda and Language

Vol. XXXIX, No. 1, July 2004

Nagarajaiah Hampa : Apropos of Himsā Vs Ahimsā

Rajjan Kumar : Life Science and Jainism

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Journal Asiatique, Biannual Journal, Paris-75006.

Vol. 291, No. 1-2, 2003

Silk Jonathan A. : Dressed for Success. The Monk Kāśyapa and Stratagies of Legitimation in Earlier Mahāyāna Buddhist Scriptures

Journal of Indian and Buddhist Studies, Japanese Association of Indian and Buddhist Studies, University of Tokyo, Japan.

Vol. LII, No. 2, March 2004

Kawasaki Kazuhiro : On a Birch-bark Manuscript Preserved in the Tibet Museum; Lhasa

Watanabe Hiroki : Untouchable in Hindu Tantric Literature

Ishida Chikō : Remarks on the Philosophical View of the Bodhisattvacaryāvatāra

Saito Akira : Bhāviveka's Theory of Meaning

Sato Naomi : Some Aspects of the Cult of Akṣobhya in Mahāyāna Scriptures

Suzuki Takayasu : Rites and Buddhism : A Perspective from the Sarasvatīparivarta in the Suvarṇa-prabhāsa

Journal of Indian Council of Philosophical Research, Darshan Bhawan, New Delhi-110 062.

Vol. XX, No. 2, April-June 2003

Bhattacharyya Sibajiban : Science, Science-culture and Philosophy from an Indian Perspective

Sen Joseph : Freedom of Mind : Locke and Some Yogic Parallels

Mukerji R. N. : Russell on Negation

Sen Amit Kumar : Logic as 'The Science of Truth'

Devi Usha N. : BEING-Being-being : The Advaitic Perspective

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Vol. XX, No. 3, July-Sept. 2003

Mukherji Arundhati : Language, Consensus and World Peace

Krishna Daya : Freeing Philosophy from the 'Prison-House' of I-Certricity'

Journal of the American Oriental Society, Harlan Hatcher Graduate Library, University of Michigan, Ann Arbor, MI48109-1205.

Vol. 123, No. 3, July-Sept. 2003

Norman Jerry : The Manchus and Their Language

Urban Hugh B. : Songs of Ecstasy : Mystics, Minstrels and Merchants in Colonial Bengal.

Mcalpin David W. : Velars, Uvulars and the North Dravidian Hypnothesis

Journal of the Ananthacharya Indological Research Institute, G. D. Somani Memorial School Building, Cuffe Parade, Mumbai-400 005.

Vol. V, 2002-2003

Venkatachari, K.K.A. : Ācārya Paramparā in Srīvaiṣṇavism (Tenkalai and Vaṭakalai

Mudgal S. G. : Ācārya Paramparā in Brahma Sampradāya of Srī Madhvācārya

Agrawal M.M. : Guru and Ācārya in the Nimbārka Tradition

Goswami Chandragopal : Śrī Vallabhācārya and his Ācārya Paramparā

Dave Ramesh M. : Ācārya Paramparā in Swāminārāyaṇa Sampradāya

Kashyap Shashi : Role of Sanskrit in the Independence Movement

Journal of the Asiatic Society, The Asiatic Society, 1 Park Street, Kolkata-700 016.

Vol. XLV, No. 2, 2003

Bhattacharya R. N. : Pre-Historic Stone Figurines in Eastern India

Goyal Shankar : Acquisition of the Maukhari Empire by Harsha

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Vol. XLV, No. 3, 2003

Robinson Francis : Fundamentalism : Tolerance and India's Heritage.

Basu Asoke : The Discovery of Bengal

Roy Haraprasad : Importance of Chinese sources for Reinterpretations of Brahman, Saṁskṛta, Gaṅgā, etc.

Vol. XLV, No. 4, 2003

Bagchi Asoke Kumar : Dr. Bidhan Chandra Ray : A Jewel of India

Dutta Gupta Bela : The Sociology of Science

Journal of the Asiatic Society of Bangladesh, (Humanities), Asiatic Society of Bangladesh, Dhaka 1000, Bangladesh.

Vol. 49, No. 1, June 2004

Parvin Rozina : The Art and Architecture of Bagha Mosque

Anisuzzaman Muhammad : Public Administration : A View from Bangladesh Constitution

Barkdull John and Dicke Lisa : Civil Society, Globalization and Democracy in Bangladesh

Journal of the Indian Musicological Society, Jambu Bet, Dandia Bazar, Baroda-390 001.

Vol. 35, Jan.-Dec. 2004

Narasinhan Sakuntala : Music and the Communal Divide - Art as an Alternative

Thielemann Selina : The Baul Singers of Bengal and Their Philosophy and Humanity

Durga S. A. K. : Musical Instruments as Tools for Experimental Research

Jayalakshmi R. S. : Teaching Methodology for Tānam

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Journal of the Oriental Institute, M. S. University of Baroda, Vadodara.

Vol. LI, No. 1-2, Sept.-Dec. 2001

Wadekar M. L. : Some Remarks on Vedic Interpretation in the Light of the Ṛjubhāṣyam

Rao V.G. : The Vedic River Sarasvatī

Pataskar Bhagyalata : Reconstruction of Vyāḍi's Theory of Word and Meaning

Panda Rabindra Kumar : Some Aspects of Logical Grammar

Prajapati Sweta : Raghudeva Bhaṭṭācārya and His Unknown Works

Nanavati R. I. : Unexplored Avenues in Classical Sanskrit Literature

Bagchi Sharmila : Truth in Literature : Modern Sanskrit Poetry with Special Reference to Sandhānam

Vol. LI, No. 3-4, March-June 2002

Arjunwadkar Krishna S. : Prapañcasāra ascribed to Śaṅkara

Pandya S. M. : Praśasti-titles ascribed to the Sanskrit Poets and Scholars of Gujarat

Kaluskar Shweta S. : Māṇikyasundarasūri's Sattarabhedipūjākathā

Wadekar M. L. : Śārīratātparyasaṅgraha of Rāmacandra Paṇḍita

Panda Rabindra Kumar : Modern Sanskrit Poets on Russia and Russian

Journal of the Royal Asiatic Society, Cambridge University Press, Cambridge, U.K.

Vol. 14, Part. 2, July 2004

Taragan Hana : The Tomb of Sayyidnā Alī in Arṣūf : The Story of a Holy Place

Thomson Karen : The Decipherable Rigveda : Tiroahnyam as an Example

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Khuda Bakhsh Library Journal, Khuda Bakhsh Oriental Public Library, Patna - 800 004.

Vol. 137, July-September 2004

Husain Shamshad : Quality of Life in Changing Global Context : A Psycho-social Perspective

Divya Kumar : Mohammad Ali Jinnah : A Journey from Nationalism to Separatism

Usmani Shahnawaz : Shibli as an Educationist

Korea and World Affairs, A Quarterly Review, Research Center for Peace and Unification of Korea, Seoul, Korea-100 714.

Vol. 28, No. 1, Spring 2004

Yong-Sup Han : Readjusting the Role of U.S. Forces in Korea in a Changing World

Bong Hyon Park : When to withdraw U.S. Forces from Korea

The Tibet Journal, A Publication for the Study of Tibet, Dharamshala, H.P.-176 215.

Vol. XXVIII, No. 4, Winter 2003

Hansen Peter H. : Why is there no Subaltern studies for Tibet ?

Ardley Jane : Satyagraha in Tibet : Toward a Gandhian Solution ?

The Voice of Śaṅkara, Śaṅkara-bhārati, Ādi Śaṅkara Advaita Research Centre, Near C.I.T. Colony, Mylapore, Chennai-600 004.

Vol. 29, No. 2, 2004

Ramaswami Aiyer C. P. : A Resolution for Renovation of Indian Culture

Singh Karan : Vedānta in the Nuclear Age

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Mahadevan T. M. P. and Veezhinathan N. : Vedānta in Ten Verses (Daśaślokī of Śaṅkara)

Ramanuja Tatacarya N. S. : The Influence of Śaṅkara's Writings on Rāmānuja

Veezhinathan N. : Jijñāsādhikaraṇa (First Varṇaka)

Vishveshvarananda Indological Journal, Punjab University, Sadhu Ashram, Hoshiarpur-146 001.

Vol. XXXIX - XL, Pts. i - ii, June-Dec. 2001-2002

Chaubey B. B. : Vedic Concept of Māyā

Mahulikar Gauri : Riddles in the Atharvaveda

Kulkarni Nirmala : Yama and Niyamana

Singh Raghubir : Connotation of Guṇa in Pāṇini's System

Prajapati Sweta : Hemacandra's Concept of Pratibhā : An Epistemological Analysis

Satya Vrat : Cāritravardhana's Commentary on Kumārasambhava

Pathak S. K. : The Tantra Texts Ascribed to Nāgārjuna

Reeta : Means of Transport (Yātāyāta) in Ancient India

Vishveshvaranand Vedic Research Institute, Research Bulletin, P.O. Sadhu Ashram, Hoshiarpur - 146 021.

Vol. 2, December 2003

Patyal Hukam Chand : Tradition of Sanskrit Lexicography

Mahulikar Gauri : Brotherless Maiden in the Vedic Literature

Bharadwaj O. P. : Vedic Tīrthas in the Mahābhārata

Piovano Irma : Some Aspects of Civil Law in Kauṭilīya Arthaśāstra

Bakre Alka : The Sun in the Mahāpurāṇas

Ray Bidyutlata : Conceptual Background of Mātṛśakti

Sharma D. D. : Himalayas : A Repository of Sanskrit

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

अर्वाचीन संस्कृतम्, अर्वाचीनसंस्कृतपरकं त्रैमासिकं पत्रम्, देववाणी - परिषद्, ६, वाणी-विहारः, नवी दिल्ली - ११० ०५९

षड्त्रिंशवर्षीयद्वितीयाङ्कदेकोनत्रिंशवर्षीयश्चतुर्थः संयुक्ताङ्कः १००-११४

प्रथमः खण्डः, १००-१०३ अङ्काः, अप्रैल २००४-जान्यु. - २००५

वर्मा कमलेश : रे मानव

त्रिपाठी निलिम्पः : निकुञ्ज-समीरः

मेहेरः हरेकृष्ण : महौषधम्

घोषः दीपक : राजनीतिपञ्चशती (राजनीतिलीलामृतम्)

द्विवेदी प्रेमनारायण : श्रीमद्रामचरितमानसम् बालकाण्डम्

द्वितीयः खण्डः, १०४-१०७ अङ्काः, अप्रैल २००४ - जान्यु. २००६

द्विवेदी प्रेमनारायण : श्रीमद्रामचरितमानसम् अयोध्याकाण्डम्

तृतीयः खण्डः, १०८-१११ अङ्काः, अप्रैल २००६ - जान्यु. २००७

द्विवेदी प्रेमनारायण : श्रीमद्रामचरितमानसम्

चतुर्थः खण्डः, ११२-११४ अङ्काः, अप्रैल २००७ - अक्टूबर २००७

द्विवेदी प्रेमनारायण : श्रीमद्रामचरितमानसम्

शोध-साधना, श्री नटनागर शोध संस्थान, सीतामऊ, मालवा- ४५८ ६६०.

वर्ष २०, अङ्क १६, वि. २०६१, ई. २००४

Sinh Manohar : Munshi Deviprasada : The Historian and His Historical Works

राजपूत अनिता : निमाड अंचल की सन्त परम्परा

वारिद रमेश : सीतामऊ मालवा के श्री रामभवनमहल की दुर्लभ अप्रकाशित प्रतिमाएँ

क्षीरसागर डी. बी. : उत्तर मध्यकालीन संगीतज्ञों की आर्थिक समीक्षा

निवासुलु प्रभा : म. उस्ताद रजब अली खाँ की हस्तलिखित नोटबुक व देवास घराने की गायन परम्परा

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

संगीत, संगीत-कला का प्रतिनिधि मासिक, संगीत कार्यालय, हाथरस - २०४ १०१ (उ.प्र.)

वर्ष ६९, अङ्क ६, जून २००३

कोठारी कोमल : राजस्थान का लोक-संगीत

शर्मा सत्यवती : संगीत-पाठ्यक्रम : मनोवैज्ञानिक एवं समाजशास्त्रीय आधार का अभाव

मीतल प्रभुदयाल : तानसेन-कृत : राग-माला

वर्ष ६९, अङ्क ११, नवम्बर २००३

खाँ मुहम्मद इसराइल : सरस्वती की पौराणिक उत्पत्ति

पैन्तल गीता : गायन की बंदिश में लय एवं ताल का महत्त्व

वर्ष ७०, अङ्क ४, अप्रैल २००४

शर्मा पंकजमाला : शास्त्रीय संगीत का मूलाधार : वैदिक सामगान

जैन वीणा : सेनिया परम्परा की सरोद-वादन-शैली

रेले कनक : केरल की नाट्यकला और मोहिनी-अट्टम्

वर्मा चमनलाल : वर्तमान संस्थागत संगीत-शिक्षण के लक्ष्य

भालोदकर जयन्त : भारतीय संगीत में हारमोनियम

वरणवाल उमेशपाल : हिन्दी गजल की संरचना

वर्ष ७०, अङ्क ६, जून २००४

गुप्त भरत : नाट्यशास्त्र का काल

राजोपाध्ये वसन्तराव : बन्दिश में साहित्य

वाजपेयी कृष्णदत्त : कला और समाज

श्रीमाल प्यारेलाल : उज्जयिनी की संगीत परम्परा

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

वर्ष ७०, अङ्क ९, सितम्बर २००४

वर्मा राजीव : संगीत : एक योग-क्रिया

देवांगन रुद्रमणि : रामचरित-गान की महिमा

दास जनार्दन : 'वन्दे मातरम्' के रचयिता बंकिमचन्द्र चट्टोपाध्याय

मेहेर हरेकृष्ण : ' प्रिय-मिलनम् '

अग्रवाल वर्षा : संगीत की उपासना

वर्ष ७०, अङ्क १०, अक्तूबर २००४

पाण्डेय सुनीति : मध्यगंगा-घाटी की मृण्मूर्तियों में नृत्य तथा वाद्य

भारतन् राजू : कव्वाली की बात

बसु पुष्पा : तार-झंकार : भैरव-अंग के कुछ अप्रचलित राग

काजमी स्वामी वाहिद : वे संगीत के सौदागर नहीं, सर्जक थे

पुंजाणी शिवकुमार : भक्ति-संगीत : 'जो हृदय नित्य तेरी करे अर्चना'

शर्मा लवली : पद्मभूषण गिरिजादेवी

संविद्, भारतीयविद्याभवनस्य संस्कृतत्रैमासिकीपत्रिका, कुलपतिमुंशीमार्गः, मुंबई - ४०० ००७

वर्ष ३८, अङ्कौ १-२, अगस्त-नवम्बर २००१

व्यासः वासुदेवः अदीनाः स्याम शरदः शतम्

काङ्करः नवलकिशोर आचार्य : संस्कृतसाहित्ये हास्यरसः

आयंगरः श्री. वि. कृष्णस्वामी : रसनिष्पत्तिः कथं भवति ?

वर्ष ३८, अङ्कौ ३-४, फरवरी-मे २००२

स्वामिश्री ब्रह्मानन्दसरस्वती : आत्मगीता

आयंगरः श्री. वि. कृष्णस्वामी : रसनिष्पत्तिः कथं भवति ?

फडके हरि अनन्त : उपमा कालिदासस्य

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

वर्ष ३९, अङ्कौ १-२, अगस्त-नवम्बर २००२

चाफेकर नलिनी : संस्कृताध्यापनपध्दतयः पारंपरिकपध्दतेः आधुनिकपध्दतेश्च मिश्रणम्

आयंगर श्री वि. कृष्णस्वामी छ रसनिष्पत्तिः कथं भवति ?

सागरिका, संस्कृतत्रैमासिकी, डॉ. हरीसिंहगौरविश्वविद्यालयः, सागरम् (म. प्र.)

वर्ष ३७, अङ्कौ ३-४, विक्रम संवत् २०६१

मिश्र अभिराज राजेन्द्र : आधुनिकसंस्कृतगद्यसाहित्यम्

द्विवेदः इच्छाराम : सांप्रतिकं संस्कृतगद्यसाहित्यम् - समस्याः समाधानानि च

उन्नी एन. पी. : संस्कृते गद्यसाहित्यस्य रीतिः गतिश्च

त्रिपाठी राधावल्लभः : गद्यकारो हृषीकेशः

बिश्वालः बनमाली : समकालिक-संस्कृत-कथासाहित्यस्य द्वे अत्याधुनिके प्रवृत्ती-टुप्-कथा स्पर्शकथा च

भट्टः उमेशदत्त : विंशशताब्दस्यान्तिमदशकस्थानां संस्कृतलघुकथानां सामाजिक-आयामः

राधावल्लभः : राधाकृष्णन्चरितचम्पूः (सर्वपल्लिराधाकृष्णनस्य जीवनं दर्शनं च)

स्वाध्याय, स्वाध्याय अने संशोधननुं त्रैमासिक, प्राच्यविद्या मंदिर, महाराजा सयाजीराव विश्वविद्यालय, वडोदरा.

पुस्तक ३८, अंक ३-४, जन्माष्टमी अने दीपोत्सवी अंक, वि.सं. २०५७

भट्ट वसन्तकुमार भ. : 'व्यवस्थित विभाषा'नुं विशुद्ध स्वरूप

भोलिया मनसुख के. : आनाकरथवर्त्मनां रघूणाम्

सावलिया आर. टी. : गुजरातनी शिल्पकलामां कीचक

माधव हर्षदेव : कामकला-एक तान्त्रिक परिभाषा

पाठक रमणलाल : श्रीअरविंदनुं संस्कृत साहित्यमां प्रदान

पंड्या योगिनी के. : "पताकास्थानक"नो नाटकीय उपयोग

राठोड एम. आर. : पालरवभा पालियाना दुहाओमां श्रीकृष्ण

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

સ્વાધ્યાય

પુસ્તક ૩૯, અંક ૧-૨, વસંતપંચમી અને અક્ષયતૃતીયા અંક, વિ.સં. ૨૦૫૮

પલાણ નરોત્તમ : એક વધુ ગુપ્તકાલીન માતૃકા

વાડેકર મુ. લા. અને બ્રહ્મચારી ઉષા : ઝારૂપંડિતની કુમારસંભવ-ટીકા- એક અલ્પજ્ઞાત કૃતિ

ભટ્ટ વસન્તકુમાર મ. : ભર્તૃહરિએ કરેલી પ્રમાણ-ચર્ચા

માધવ હર્ષદેવ : 'કાદિવિદ્યા' - શ્રુતિપ્રસૂત બ્રહ્મવિદ્યા

મોલિયા મનસુખ કે. : વૃત્તદોષઃ કાવ્યશાસ્ત્રીય વિચારણા

ઠાકોર અજિત : સંસ્કૃત કાવ્યશાસ્ત્રમાં ગુજરાતનું પ્રદાન

વાડેકર મુ. લા. : ગુજરાતી ભાષામાં વિજ્ઞાન, તત્ત્વજ્ઞાન અને સંસ્કૃતિક્ષેત્રે પ્રાચ્યવિદ્યામંદિરનું પ્રદાન

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

REVIEWS

Jināgamoṃ kī Mūla Bhāṣā (The Original Language of Jaina Canonical Texts) : Editors - Acharya Vijayashilchandrasuri and Dr. K. R. Chandra : Prakrit Text Society (Series) No. 34 : Published by the Hon. Secretary, Prakrit Text Society. C/o. L. D. Institute of Indology, Near Gujarat University, Ahmedabad - 380 009; 1999; Pages 24 + 250, 21 x 14 cms. in size; Price : Rs. 120/-.

Some years back certain scholars created a controversy regarding the original language of the Jaina Canons. They contended that *Śaurasenī* Prakrit was earlier than *Ardhamāgadhī* and as such Jaina Canonical Texts had been written in *Śaurasenī* and not in *Ardhamāgadhī*. Dr. K. R. Chandra took up the challenge and, after deep study and discussions with Indian and Foreign Scholars as also with the revered clergy, proved beyond doubt that *Ardhamāgadhī*, and not at all *Śaurasenī*, was the original language of the Jaina Canonical Texts. He published three books on the topic and invited opinions and suggestions. Then, with meticulous care, he prepared a linguistically re-edited version of the first *Adhyayana* of the first *Śrutaskandha* of the *Ācārāṅgasūtra* which is generally believed to be the earliest of the Canons. This sample edition was highly appreciated from all corners.

It became a desideratum to organise a Seminar on the subject inviting interested scholars to actively participate therein. This also was fulfilled by organising such a Seminar on April, 27-28, 1997 at Ahmedabad.

The book under review is a compilation of Research Papers discussed in this Seminar. It is divided into two sections. The first section contains English Papers and

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

the second one Hindi and Gujarati Papers. In the beginning are furnished excerpts from Messages and Opinions. The long "*Bhūmikā*" in Hindi (27 pages) was written by Dr. Sagarmal Jain after studying all the Papers. As such it is very important. It has been translated in English by Dr. N. M. Kansara for the benefit especially of foreign scholars. The Papers published in the present volume do not keep any doubt regarding the original language of the Canonical Texts. As an Appendix are placed at the end Dr. Sagarmal Jain's scholarly criticism in Hindi (1) of Prof. Tantia's lecture published in the "*Prakrit Vidyā*" and (2) of the views of Dr. Bhola Shankar Vyas regarding *Śaurasenī* Prakrit.

The "*Bhūmikā*" "The Introduction" at the commencement as also the Appendix have undoubtedly enhanced the value and importance of the Volume. It may be hoped that this publication settles the *so-called* problem of the original language once forever.

It is an ideal publication and we heartily congratulate the organisers of the Seminar and the compilers and publisher of the volume for the same.

'Vareṇyam',
69, Maneesha,
J.P. Road, Vadodara-390 020.

Jayant P. Thaker

In Search of the Cradle of Civilization (New Light on Ancient India), by George Fenerstein, Subhash Kak and David Frawley; published by Motilal Banarasidass Publishers Private Ltd., Delhi; Indian Edition, Delhi, 1999, (Originally published in USA, First Edition in 1995), Price : Rs. 395/-; pp. xxi + 341.

There is a rich literature on the Vedas and ancient India. This is a fertile and rich area for researchers. Three eminent scholars belonging to different disciplines

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

come together here as Indologists to explore and interpret the rich data. This book under review is divided into two parts. The Part-I "Journeying Back in time : An Eight-thousand-Year Adventure." (pp. 3-161) has the following nine chapters :-

I. Revisioning the Past; Envisioning the future.

II. Vedas : Pyramids of the Spirit.

III. The Aryans : Exploring a Scientific Myth.

IV. An Archaeological surprise : The Cities of the Indus Valley.

V. The Great Latastrophe and the Reconstruction of the Early Indic Civilization.

VI. The Vedic Peoples in the Land of the Seven Rivers : The Literary Perspective.

VII. Deciphering the Indus-Sarasvati Script.

VIII. The Dawn of the Indic Civilization : The Neolithic Town of Mehrgarh.

IX. Why the Aryan Invasion Never Happened : Seventeen Arguments.

The Part II "The Splendour of Ancient India : Its Culture and Intellectual Legacy" (pp. 165-283) has the following five chapters :-

X. : The Spiritual Heritage of Ancient India.

XI. : The Birth of Science in Ritual.

XII. : Vedic Myths and their Astronomical Basis.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

XIII. : India and The West.

XIV. : The Vedas and Perennial Wisdom.

Pages 287-304 are devoted to the "Notes" in the aforegoing chapters, whereas pages 305-312 are devoted to "Select Bibliography" and "The Index" runs over pages 313-341. This book has five maps, four tables and 47 'figures' constitute 'Illustrations'. (pp. XI - XIII).

This book is a "path-breaking", stimulating, "scholarly book" and it "may form" "the foundation for the re-writing of human history" as appreciated by other reviewers quoted in the book. It may be noted that the data is reviewed and interpreted in the light of the archaeological evidence etc. This interdisciplinary approach opens the gateways for meaningful understanding and fruitful results.

The learned authors deserve our hearty appreciation and we look forward to have many more useful, path-breaking, meaningful and learned publications. For decent printing and charming get-up we would like to praise the publishers.

'Shri Ram', Opp. Kantareshwar Temple,
Nr. Chapaner Gate, Vadodara-390 020.

S. G. Kantawala

The Doctrine of Karma, by Yuvraj Krishan, Pub. Motilal Banarasidass, Publishers Private Limited, Delhi, 1997, pp. i-xviii + 1-650, Price : Rs. 595/-.

The work under review is a compilation of articles on the doctrine of *Karma* and related topics, published in leading research journals of national and international standing and in different felicitation and commemoration volumes. It seems that many of the articles were written by the author during the period from 1980 to 1983,

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

when he received fellowship from the Indian Council of Historical Research. These articles are so grouped by the author in fourteen sections of this book that it looks like a systematic attempt at presenting a coherent treatment of the doctrine of *Karma* in a chronological order.

The doctrine of *Karma* is one of the most important contributions by Indian thinkers in the field of metaphysics, ethics and man's relation to the rest of creation. *Karma* as an act seems momentary but it generates an invisible, dynamic power, a potential cause in the universe which in due course of time produces appropriate effect and provides rationale for the inequality and suffering in the world. It thus helps evolve a reasonable and scientific understanding of the structure and management of the world in place of the vague concept of divine will.

This attempt is the first of its kind, as it presents an exhaustive study of the doctrine of *Karma* in all its aspects and correlated concepts. It successfully shows how *Karma* is the master conductor of the composite Indian Cultural Orchestra, representing a grand symphony of various tunes in the form of different ritual, religious, moral and worldly activities of mankind and their effects on all beings. The work traces the roots of the doctrine of *Karma* in the *Vedas*, in the form of accumulation of the potential of sacrificial action and transmigration of soul caused by the need of enjoying the result of that action on maturity in subsequent lives. The *Upaniṣads* mark a milestone in the development of this doctrine, as they add to the ritualistic potential-bearing acts, the ethically retributive action, be it ritualistic, religious or worldly.

In the post-*upaniṣadic* age by further evolution the doctrine culminated into its classical form as the law of personal responsibility which is inexorable, inescapable and self-operating, obviating the need of a divine manager of the operations of the factors related to *Karma*.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Then the book deals with the important contribution of Buddhism in the formulation of this doctrine. As it laid great stress on the desire or intent as an essential component of action, Buddhism pointed out that it is the hidden intent of the doer that determines the ethical character of an act.

The work further discusses the influence of Jainism on the constitution of *Karma* as the Jain thinkers regarded *Karma* as made up of five material particles that cling to the soul and cause it to sink in the transmigratory existence. By stopping the inflow, *āsrava* of these particles into the soul and by wearing out the previously accumulated particles by penance, *nirjarā*, the soul regains its pure, uncontaminated form and rises up to the highest level of firmament and is thus liberated.

The book further discusses the role of *Karma* in the six schools of Indian Philosophy. Except *Pūrva-mīmāṁsā* and to some extent the earlier phase of *Sāṁkhya*, all these systems of thought consider *Karma* to be insentient and therefore, postulate the existence of God, an all-knowing and all-powerful being, who as an intelligent agent keeps the account of the actions of every soul and arranges the distribution of their fruits, without favour or prejudice.

The author also discusses in detail, certain modern controversies regarding *Karma*, and clarifies the doubts regarding the possibility of regression from higher to lower forms of existence, which is ruled out in the Darwinian theory of evolution and whether *Karma* is only individualistic or can be collective or universal and whether transfer of merit is possible.

On page 563 the author says : "The Indian Philosophers, however, failed to realise that *mokṣa* is a false ideal which has distorted the practice of ethical *Karma*. The attainment of the goal of *mokṣa* can only produce bizarre results. If all men

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

attain *mokṣa*, as they should, the universe will be totally or more or less totally denuded of all human population; it will be a universe populated by birds, animals, insects, plants and non-human forms of life. More generally speaking, the life process will itself come to an end. Thus *mokṣa is a chimera*, an illusion, a fabrication of the mind, a will-o'-the-wisp, a mirage, an *ignis fatuus*."

Let the wise, critical readers judge whether what he says about *mokṣa* is accurate or justified, and whether he should have proved seriously the *Gītā*'s concept of *naiṣkarmya*, actionlessness, 3.4, 18.49, *Karmaṇi akarma*, inaction in action, 4.18, *ātmanyeva ca santuṣtastasya kāryaṁ na vidyate*, there remains no duty for the one who is, at peace with himself, 3.17, and all the actions are done by the strands of *Prakṛti*, but the fool who is deluded by egoism thinks himself as the doer, 3.27, etc. as the fundamental ideas in understanding the very essence of the doctrine of *Karma* ?

The five appendices and the two indices, together with the bibliography enhance the literary value of the book.

The author has taken great pains in collecting and presenting a great variety of data related to the subject. The work, therefore, is a valuable addition to the existing corpus of literature on the subject and will be warmly received by the students and scholars like.

11, Vrajdarshan, Opp. Vrajdham Mandir, R. T. Vyas
Manjalpur, Vadodara.

A Critical Review of "औचित्य की दृष्टि से भवभूति के नाटकों का समीक्षात्मक अध्ययन", by Dr. Ajay Kumar Jha, Pub. Paramamitra Prakashan, D-Pocket-214, Dilshad Garden, Delhi-110 095, pp. xvi + 340, I Ed. 2002, Price : Rs. 400/-.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The present work has eight chapters and provides an interesting reading. Ch. I deals with details concerning Bhavabhūti. Ch. II deals with the concept of '*Aucitya*' in its theoretical background. Chs. III-VI deal with various types of *Aucitya* as seen in the works of Bhavabhūti with Ch. VII dealing with examination of *aucitya*-propriety-in some aspects not mentioned by Kṣemendra. The last chapter provides a sort of a resume of earlier observations.

The presentation by the author is interesting, thorough, analytical and of course critical. The author's views on a comparative study of Bhavabhūti's use of *alaṃkāras* especially *upamā*, with that of Kālidāsa can be revised, for actually "*upamā kālidāsasya*" has a wider connotation. The author will stand to gain if he looks into this reviewer's article on the same topic published in the felicitation volume of Prof. Rath from Ujjain. Again when it is stated that "*aucitya*" is "*rasa-jīvita-bhūta*," we should take it to mean that *aucitya* is the "best promoter" of *rasa*. Naturally, when somebody picks up a topic, some "*artha-vāda*" is bound to be there.

I feel really happy to read Dr. G. K. Bhat's name in the bibliography. I would have been happier to read Dr. K. Krishnamoorthy's name with reference to the *Dhvanyāloka* and the *Vakroktijīvita*. Pandit Viśvesvarajee deserves a special mention and not Dr. Nagendra. This is my personal opinion. The author has looked into a number of references that pleases this reviewer.

I congratulate the young author and his guide Dr. Devendra Mishra for this noteworthy contribution on Bhavabhūti. Surely this work will take scholar's a long way in understanding the greatness of Bhavabhūti.

4, Professor's Colony, Vijay Char Rasta,
Navrangpura, Ahmedabad-380 009.
24th May, 2005

Tapasvi Nandi

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Advaita Vedanta, An Introduction by Arvind Sharma, Published by Motilal Banarasidass Publishers Private Limited, 41 U.A. Bunglow Road, Jawahar Nagar, Delhi-110 007, First edition, 2004, pp. 125, Price : Rs. 295/-.

Among the six orthodox - (*āstika*) systems of the Indian Philosophy, the *Vedānta* is one of the prominent ones, basing its theories primarily on the scriptural authority. The *Vedānta* system has several divisions like - *Kevalādvaita, Viśiṣṭādvaita, Śuddhādvaita, Dvaitādvaita,* and *Dvaita,* promulgated by five great *ācāryas,* namely - Śaṅkarācārya, Rāmānujācārya, Vallabhācārya, Nimbārkācārya and Madhvācārya respectively. The book, under review, entitled "*Advaita Vedānta - An Introduction*" is as its title suggests - an introductory one, for the inquisitive readers, wishing to get authentic, lucid exposition of the *Vedānta* philosophy, as expounded by *Śaṅkara,* though the author has made this possible by presenting the tenets of *Śaṅkara* from three distinct, but complementary standpoints - scriptural, rational and experiential.

After one-page preface, the author gives explanatory accounts of religion, philosophy & the *Advaita Vedānta* in the first Introductory chapter. Here he has nicely clarified all these terms & also given specific systematic exposition of the systems of Indian Philosophy, *Vedānta* etc. In Part-I, he has exhaustively quoted (in English Translation), the Upaniṣadic passages. He has explained the concepts of *Brahman, Jīva, Jagat* and their interrelationship as per Advaitic standpoint. In Part - II of his book the author has also tried to elucidate how even from the standpoint of rational approach, the tenets of *Advaita Vedānta* stand to reason, by giving practical illustrations of four stages of the *Jāgrat, Svapna, Suṣupti* & *Turīyā-samādhi.* In the third part of his exposition, the author has explained the experiential approach for the *Advaita Vedānta.* He has also directly quoted the experiences of the contemporary Indian Saints like Ramakrishna, Vivekananda, Ramana Maharshi etc. to authenticate his views.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

After a small concluding chapter, the notes, (i.e. foot-notes), (not printed below each page or at the end of each chapter) of all the chapters, given serially are printed. The bibliography and Index to important words in the book are added, which are useful for researchers in the field.

Prof. Arvind Sharma, the Birks Professor of Comparative Religion in the Faculty of Religious Studies at MacGill University, living at Montreal, Canada is a profound scholar, who has contributed four different books, on the *Advaita Vedānta*. This is no doubt a book, giving lucid exposition of the *Advaita Vedānta*, from three distinct but complementary standpoints, with copious passages, quoted directly from the authentic works like Upaniṣads (in English Translation), comparative religious thoughts, modern thinkers of the *Advaita Vedānta*, and standard modern books on the Indian Philosophy. This not only discloses his minute & comparative understanding of such ancient & modern literature but also his clarity of thought & exposition.

Written by a seasoned scholar & published by a well-reputed firm, the book, has nice getup, good printing (excepting a few misprints) & is a novel contribution to the field of Indian Philosophy, very useful to general readers. We congratulate the author and the publisher for the same.

Oriental Institute,
The M. S. University of Baroda, Vadodara.

M. L. Wadekar

Vedāntavārttikam by Acharya Digambar Mahapatra, Pub. by Umeshchandra Mahapatra, C/o. Acharya Digambar Mahapatra, House No. A-399, Koyalnagar, Raulakela, Orissa,-769 014, pp. 1-48, Price : Rs. 28/-.

The *Vedāntavārttikam* is a small compendium on the *Vedānta* philosophy, composed or written by the author Acharya Digambar Mahapatra, who is a renowned traditional scholar from Orissa, a recipient of President's Award and *Śāstracūḍāmaṇi*, *Sāhityācārya*, Formerly Vice-Chancellor, Maharshi *Vedavidnyana* Vishvavidyalaya

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

and a modern poet, composer of many small & big modern poems, published in the form of different books. The present booklet is his own Sanskrit work on the *Vedānta* philosophy especially on *Advaita-Vedānta*. Like a *Prakaraṇa-grantha*, it expounds the Vedantic tenets of *Jīva, Jagat, Brahman, Karma, Māyā, Śarīra, Karmabandha*, means to get rid of it, creation, five *Kośas*, different *avasthās* of *Jīva* etc. It has delineated the topic in a very lucid and simple Sanskrit language, without any attempt to parade his pendantic acumen or grammatical genius. The simplicity in language & clarity of thought-content are glorifying aspects of the booklet. The Vedantic philosophical tenets are clearly expounded in three chapters, subdivided into eight co-related smaller paragraph units. The Diagrams, given on pp. 6, 8, 9, 11, 20, 21, make the subject more easily understandable. For simplifying the Sanskrit language perhaps, the author has generally neglected the *Sandhi* rules. Some grammatical mistakes and inaccuracies of proof-reading may be due to some ignorant hand working for publishing the book, which might not be author's own defects.

Anyway, the booklet is very useful for general readers & students, knowing Sanskrit to get some basic knowledge about the *Vedānta* philosophy. I congratulate the author & the publisher for the same.

Oriental Institute, M. L. Wadekar
The M. S. University of Baroda, Vadodara.

GANESHA, Lord of Obstacles, Lord of Beginnings by Paul B. Courtright, Pub. by Motilal Banarasidass, New Delhi, 2001, Page No. i - xx + 1 - 274, Price : Rs. 195/-.

I have read Professor Paul B. Courtright's book "*Ganesha*". Prof. Paul is a Professor of Religion in the Department of Religion at Emory University, Atlanta GA; USA.

This book "*Ganesha*" is published by Motilal Banarasidass Pvt. Ltd., Delhi.

It is very informative about tradition of "Ganesha". The author has gone through many valuable references from our ancient Purāṇas and religion. The author has travelled by all the roads to give full information about "Ganesha".

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The comprehensive study of God "Ganesha" has been provided by Professor Paul. "Ganesha" is a very popular god in our Indian Society. Indian Religion & Philosophy respect much "Ganesha" as a lord of obstacles and Lord of beginnings.

It is said in our ritual that-

lambodara namastubhyaṁ satataṁ modakapriya ।
nirvighnaṁ kuru me deva sarvakāryeṣu sarvadā ॥

So the author has studied all aspects of god "Ganesha" and has supplied all the references from the Purāṇas and Religion.

"Ganesha" is a very popular god among Hindu culture and the society. In any auspicious occasion "Ganesha" is worshipped first, otherwise everything becomes meaningless, because he is *vighnakartā* and *Vighnahartā* both.

Ganesha's most striking symptom is his head. Elephant is put up on Ganesha's shoulder and then he becomes a very dear son of Śiva and Pārvatī both.

Notwithstanding, I have to say that the real source of information regarding god Ganesha is the *Gaṇeśapurāṇa* and the *Śivapurāṇa*. The references quoted from these Purāṇas would be very useful to the readers who are very interested in the study of Mythology and Indology too.

Prof. Paul has given extra-ordinary treatise on "Ganesha" and it would be very interesting source book for the Mythologists and Indologists. Thanks.

9/A, 'Surbharati', Gayatrikrupapark,
Ajawa Road, Vadodara-19.

J. K. Bhatt

Sudhāsindhormadhye by Harshadev Madhav, Edited and Translated into Gujarati by Shruti Harshadev, Shrivani Akademi, Chandkheda, Gandhinagar, 2002, pp. 130, Price : Rs. 75/-.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Dr. Harshadev Madhav is known for his creative magnificence and super power of imaginative faculty. He distinguishes himself from his counterparts for having a different perspective of poetry and it is that perspective which has given a distinct shape to his seminal contribution. As a leader of modernist trend in the field of contemporary Sanskrit poetry, Dr. Madhav has always endeavoured to create something new and something very striking. Here is a fresh collection of this eminent poet and it is the fifteenth one in the series of his productions.

The *Sudhāsindhormadhye* is no doubt an interesting and thought provoking poem-collection. The first part of the book embodies *Prakāśopaniṣad* and its Hindi translation made by Om Prakasa Gupta as well as Gujarati translation prepared by Shruti Harshadev. The second part of the book contains his poem entitled *Mantropaniṣad* and its Gujarati rendering with pictures. Prof. Vijay Pandya has contributed an essay to this volume highlighting some of the important aspects of Madhav's creativity with reference to the concept of Supreme light or *Prakāśa.* Another veteran Sanskrit scholar known as Devarṣi Dr. Kalanatha Shastri has enhanced the value of the volume by his essay which focuses upon the uniqueness of modern picture-poetry in the context of Madhav's contribution to it. The *Prakāśopaniṣad* contains thirty-one parts which are given the numbers along with their dates of composition whereas the *Mantropaniṣad* contains twenty-four short stanzas only of four or five lines. The stanzas are very short but they are pregnant with meaning.

At the outset the question came to my mind : Is Upaniṣad a piece of poem ? If it is, then where is *rasātmakatā* ? or where is *Kāvyasyātmā dhvaniḥ* ? If, without all these, we accept the Upaniṣad as poem, in which type (in the scheme of Mammaṭa) we should put it ?

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

I would like to call it intellectual poetry, the poetry instead of giving a spontaneous beautiful feeling, influences one's intellectual faculty and vibrates the roots of thought. Perhaps Dr. Madhav will be at one with me. To me, the collection is interesting for the following reasons :

Harshadev restarts the old trend of philosophical poetry and tries to remind us that the Upaniṣads are nothing but poetry though not written in the prescribed metres and suggest that no metrical structure is mandatory for poetry. Secondly, the poet has tried to provide definitions and illustrated some of the mystical concepts in a modern way with deviating expressions with pictures. Thirdly, the poet has simplified some of the fundamental concepts of *Tantra* philosophy mainly postulated by the great stalwart Abhinavagupta. In a sense it is a treatise on *Tantra* and *Mantra* philosophy.

The descriptions move around the questions like : What is *Prakāśa* ? What is its form ? What is its nature ? What does happen in the state of *prakāśa* and how inexpressible is that unique experience etc. ?

The poet has personified *Prakāśa*, the esoteric symbol in a significant manner. The last section on the *Prakāśopaniṣad* contains the mystic symbols which are only intelligible to the practitioner. The philosophical enterprise of Madhav is commendable. The choice of metaphors, the appropriate use of symbols and far-reaching imaginations give a new significance to his thought. Some lines are given below :

घनश्यामः प्रकाशः
मां नयति
यमुनागर्तगम्भीरं ध्यानम् ।

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

मयूरपिच्छमसृणः प्रकाशः
मम प्रत्येकरेणुं
करोति वंशीरन्ध्रम् । (p. 24)

At the end I would like to say that Dr. Madhav has tried to substantiate the view, *niraṅkuśāḥ kavayaḥ*. The work is an important addition to the literature of twenty-first century.

Dept. of Sanskrit, Pali & Prakrit, Rabindra Kumar Panda
Faculty of Arts,
The M. S. University of Baroda,
Vadodara.

Kāvyaprakāśiya-Sudhāsāgaraṭikāsamikṣā. (A Critical Study of the *Sudhāsāgara* on the *Kāvyaprakāśa)* by Sugyan Kumar Mohanty, Pub. : Lokabhasa Pracara Samiti, Sarasvativihar, Barapada, Bhadrak, Orissa - 756113, 2001, pp. 12 + 140, Price : Rs. 150/-.

Among the celebrated rhetoricians of the medieval period of Sanskrit Literary criticism, Mammaṭa stands out for his valuable contribution in the form of a text-book which is almost mandatory for the study of Sanskrit Poetics. The merit of this text is easily understood from the host of the commentaries written on it. Jhalakikar, a renowned commentator of Mammaṭa, has recorded 48 commentaries only. But, we come to know from the other reliable sources that more than a hundred commentaries are written on this erudite text.

It is disheartening to say that this treasure of the Alaṁkāraśāstra has so far not attracted the attention of the researchers. Only few of the commentaries have

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

seen the light of the day and of them a few have formed the contents of Ph.D. dissertations. The commentaries are in fact the critical studies and they bring out the strengths and weaknesses of the original writer. They do help in refreshing the understanding, brushing the intellectual faculty and sharpening the logical acumen of the researcher.

The book under review comprises the critical study of the commentary called *Sudhāsāgara* written by Bhīmasena Dīkṣita of Kanyakubja. The study mainly explicates the ideas of the commentator in simple language. It was prepared under the expert guidance of Professor Kailasapati Tripathi and was submitted to the Sampurnananda Sanskrit University of Banaras as a thesis for the degree of *Vidyāvāridhi* equivalent to Ph.D. in Sanskrit. The study is based on the critical edition of *Sudhāsāgara* edited by Shri Narayan Shastri Khiste and published by Chowkhamba Sanskrit Series, Varanasi in 1927. The study is divided into eight chapters. The book starts with the brief introduction containing the information about the commentator's time, place, scholarship and some special features of the commentary.

Bhīmasena Dīkṣita (1779 saṁ.) had before him almost ten commentaries namely, Māṇikyacandra Sūri's *Saṅketa* (perhaps the first commentary on the *Kāvyaprakāśa*, 1130 A.D.), Sarasvatītīrtha's *Bālacittānurañjinī*, Jayantabhaṭṭa's *Dīpikā*, Someśvara's *Kāvyādarśa*, Viśvanātha's *Darpaṇa*, Paramānanda's *Vistārikā*, Ānandakavi's *Nidarśanā*, Śrīvatsalāñchana's *Sārabodhinī*, Maheśvara's *Ādarśa*, Kamalākara's *Vistṛtā*, Narasiṁha's *Narasiṁhamanīṣā*. It seems that Bhīmasena has studied all of them and prepared a critical perspective.

The commentator being a grammarian has tried to strengthen his poetic views by making use of grammatical principles and referring to the authorities of Grammar.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

He, in his entire commentary, has mostly summarised the views of Govinda Ṭhakkura, Śrīvatsalāñchana Bhaṭṭācārya and Cakravartī Bhaṭṭācārya. He rejects the views of them also, when they speak something unpleasant against Mammaṭa and strongly defends him. In many places, he opposes the views of the Naiyāyikas advocated by *Pradīpakāra* Govinda Ṭhakkura.

In this commentary, we find references to many other commentators like Caṇḍidāsa Bhaṭṭācārya, Bhāskara Bhaṭṭācārya, Devanātha Tarkapañcānana, Murāri Miśrā, Ruci Miśra, Pakṣadhara Upādhyāya, Cakravartī Bhaṭṭācārya, Śrīvatsalañchana and Govinda Ṭhakkura.

In the entire study, it is observed that Bhīmasena examines and analyses each and every poetic concept with the help of grammar. While examining the definition of *vācaka-sākṣātsaṅketitam yo' rthamabhidhatte sa vācakaḥ* (KP, chap. II, *kārikā* 2), the learned commentator explains the term *sākṣāt* as *saṅketaviśeṣaṇa* following grammarians. In this regard, he agrees with Govinda Ṭhakkura but rejects the view of Śrīvatsalāñchana Bhaṭṭācārya. Similarly, in case of *śaktigraha*, Bhīmasena accepts the theory of grammarians and rejects the view of Naiyāyikas, Mīmāṁsakas and Bhuddhists. It is interesting to note that for *lakṣaṇābīja*, Bhīmasena accepts both conditions-*anvayānupapatti* and *tātparyānupapatti.* (*anvayānupapatti* for *karmaṇi kuśalam* and *tātparyānupapatti* for *kākebhyo dadhi rakṣatām*).

Bhīmasena has furnished his own verses as the illustrations for various forms of *dhvanikāvya*, and the illustrations being easy, appropriate and striking help us in having a better understanding of the text. He has made considerable efforts in safeguarding the *dhvani* theory from the attack of its anti-theorists. He criticises at length the Vedāntic and grammarian theory of *Akhaṇḍārtha* and refutes it with sound logical arguments. He also exposes the limitation of *Śābdabodha* method of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

knowledge-representation developed by the logicians and the Mīmāṁsakas and favours the theory of the Grammarians. The systematic presentation of arguments for the establishment of *dhvani* theory speaks of Bhīmasena's clarity of thought and perfect understanding of various philosophical, grammatical and poetic theories. The entire discussion for the establishment of the *dhvani* theory brings before us the strong-minded personality of Bhīmasena Dīkṣita.

The present study brings to light the original contribution of Bhīmasena who has made arduous labour in making the text of Mammaṭa accessible to the students of Sanskrit Poetics. The researcher has made necessary efforts to highlight the points of differences and agreements of the commentator in comparison with other commentators and also Mammaṭa. The critical exposition of this commentary will facilitate the future researchers for preparing critical studies of other commentaries which are still unnoticed and unknown to the world of Sanskrit scholarship. Some printing errors, which distaste the reading are to be corrected carefully. Since the thesis is written in Sanskrit it is but natural that it will get the same fate of the original commentary. If it can be translated into English, it will surely be beneficial to more scholars and students of Sanskrit. However, I appreciate the labour of the author for working in a neglected field and trying to fill up the desideratum to the best of his capacity.

Oriental Institute,
The M. S. University of Baroda,
Vadodara.

Sweta Prajapati

Mahatma Gandhi-An Enigma, *Autobiography of Truth.* Author and Publisher Pravinchandra C. Parekh, 218, Bombay Market, Tardeo Main Road, Bombay, 2003, pp. XXV + 515 + VIII = 584, Price in India : Rs. 200/-.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

The book is an English Edition of Mahatma Gandhi, World's Superman's (*Mahā-Mānava*) Autobiography of Truth. The author claims that the English Edition of this book is the only book to be published in twenty one languages in India. It is mentioned on page no. ii that "A Book by the Author whose books are sold out without bought-up Reviews and got-up Forewords." This book is published and available at present in English, Gujarati and Hindi languages. The other editions in different languages will be published shortly.

The author rightly says in the Preface that in America, Europe and Russia, books on 'Gandhi' sell like hot-cakes. When an American publisher and American University give such an offer to write book on Gandhiji, it looks and feels like a day dream. The author has mentioned encouraging sources for writing this book and added that -

"Life passes out, but when these memories are presented in every Indian languages, it would serve as an opportunity to leave some memories behind and to express ideas remedial to agonies and miseries of millions in India. In case, even if not a single copy of the book published in 21 languages is sold, at least there would be satisfaction that the amount skillfully saved is well used and that something is done for welfare of the nation". (p. iv)

The author compares Gandhiji with Vālmīki - writer of *Rāmāyaṇa* that like *Vāliyo* (the Bandit), Gandhiji has made very important contribution to India's political, social and religious awakening and in the process he has become Mahātmā (the great Soul) from Mohandas. All persons can commit mistakes, yet there is no reason to be ashamed. Gandhiji's message to the world is very clear. (p. xi). He has quoted

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

"OSHO" Rajanish's view about autobiographies that, all autobiographies in a way are the stories of ego. The true facts should be disclosed without any prejudice and in a pointed manner and without exaggeration. At the end of the Preface, he has mentioned names of persons who are Editors in various twenty one languages.

As per Contents, the book is divided into various sections. In Footnote : (Box) there are quotations of Gandhiji and Sharmaji and after that *Namaz* and *Yoga* is quoted, Part I of this book gives historical, social and political facts about Gandhiji. In Part II, the author has mentioned about "How Mohandas Gandhi became Mahātmā."

The author has put in a lot of efforts while quoting events of past, particularly of Gandhiji and Buddha era. Most of such narrations are well researched and detailed. Here I would like to mention one factual error which is though minor, but be corrected. In Part-I, Chapter No. 17, Page No. 46, the author refers to Buddha's preachings. Here he mentions that Saranath and Bodhgaya are in Bihar. Actually, only Bodhgaya is in Bihar. Saranath is near Banaras and is in Uttar-Pradesh and not in Bihar, as mentioned.

The author has tried to relate the experiences of his own life with apparently similar experience Gandhiji had in his life. Thereby, he has attempted to establish the already established fact of relevance of Gandhiji's ideas and philosophy in our society. I feel that the attempt to re-establish Gandhiji's ideology-philosophy has been at the best average. The selection of personal experiences of the Author, their importance in the mind of reader, the standard of language leave a lot of room for improvement. While well read-persons (particularly readers of Indian Philosophy)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

may not find the book very interesting. The book can certainly be considered readable for those who are not so privileged to have exposure to world of books, espe. of the writings of the Mahātmā.

Oriental Institute, Usha Brahmachari
The M. S. University of Baroda,
Vadodara.

Indian Music-Eminent Thinkers on Core Issues-, Edited by R. C. Mehta; Indian Musicological Society, Mumbai and Baroda, 2002; pp. 1-113; Price : Rs. 175/-.

The book *Indian Music-Eminent Thinkers on Core Issues* is a collection of "Bhatakhande Memorial Lectures", delivered by three eminent exponents of Indian Classical Music - (Late) Prof. Premlata Sharma, Prof. Sushil Kumar Saxena and Dr. Kapila Vatsyayana, in the years 1992, 1998 and 2000 respectively. The 'Bhatakhande Memorial Lecture Series' was initiated in 1992 by Prof. Mehta (the editor of the book) as a tribute to the great legendary Pt. Vishnu Narayan Bhatakhande for his immense contribution to the Indian Classical Music. The extempore declamations in live gatherings by three scholars have been given in a duly edited essay - form in this book by Prof. Mehta.

The book is divided into three parts. Part one contains three lectures of Prof. Premlata Sharma which were the inaugural lectures of the series, addressed on the topic "on, "Indian Concept of Time and History of Indian Music". In part two, Prof. Sushil Kumar Saxena's single lecture on"Hindustani Music : Some Basic Aesthetic Reflections" is divided into eleven subtitles (topics). In part three, a series of two lectures of Dr. Kapila Vatsyayana on "Inter-relationship of the Indian Arts : Theory and Practice," is divided into nine subtitles. At the end of the book, a brief

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

but complete profile of all three celebrated speakers is added separately (p. 111-113). The essays are the revised and enlarged versions (made by the speakers themselves) of the original speeches.

All the three scholars have chosen the subjects which are contemporary as well as eternal and a 'must know' for the students of 'Indian Classical Music'. Dr. Premlata Sharma has dealt with the Indian concept of Time and History of Indian Music very scientifically starting from *Nāṭyaśāstra*' and *Dattilam.* To know the history of Indian Classical Music, we need purely Indian mind, not a "colonized mind" (p. 5). Unfortunately, the oral tradition of music in which our ancient knowledge and wisdom were stored, is now extinct. Texts are extant but the oral tradition accompanying the study of the text is missing. The oral history should have been documented. (Late) Dr. Sharma's long experience of working on important posts in music field (Prof. and Dean of Faculty of Music, B.H.U.; Vice-Chancellor of Indira Kala Sangeet Vishvavidyalaya, Khairagarh; Chairperson of Uttarpradesh Sangeet Natak Academy; Vice-President of Sangeet Natak Academy) is clearly visible in her essays (pp. 5-45). The conclusion of her essay that "we have to evolve our own tools (for the research) because our data is different from the data available in west." (p. 44) is very important for our modern research-scholars and students of Indian Classical Music.

Prof. Sushil Kumar Saxena, a scholar of Philosophy, is a leading musicologist of India. Philosophy, Aesthetics, Rhythm and Dance are well-blended in all his writings. Here, in his essays, Vocal Music is given prominence to dance. He has elaborated very minutely how an aesthetic effect can be created with the help of a *svara* in a *rāga.* The use of a *vivādi svara* melodically enhances aesthetic effect of the *rāga.* The 'spiritual Music' (p. 78) explains the concept of *Nādabrahma*' of Indian Philosophy.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Dr. Kapila Vatsyayana is a well-known name in the world of Art and Culture. An eminent Art-historian and Art-Critic, she is equally well versed in Indian Classical Dances - Kathak and Manipuri. In her essay-"Inter-relationship of the Indian Arts : Theory and Practice", she impressively points out the inter-relation of '*Śāstra*' and *Prayoga, Mārga* and *Deśa* (on broader scale) and then of the dancer and singer (musician), music and rhythm, a need to interdisciplinary approach to painting, poetry, music and dance.

Indeed, the book will be a valuable collection for Indian music-lovers. The book is well-edited by Prof. R. C. Mehta. But, many typographical errors hinder the smooth reading of the book (specially in "About the authors" part). Sameway, absence of dia-critical marks in Dr. Kapila Vatsyayana's essay may confuse a reader who is not aware of Sanskrit terms of classical music, about the pronunciation.

Despite this, Prof. R. C. Mehta deserves our sincere congratulations for bringing these three eminent writers on one forum i.e. Bhatakhande Lecture Series and then publishing their lectures after editing them in this beautiful book.

Sharmila Bagchi

Oriental Institute,
The M. S. University of Baroda,
Vadodara.

Avatāravādāvali, (Part II) Ed. by Goswami Shyama Manohar, Pub. Srivallabha Vidyapeeth - Srivitthaleshwaraprabhucarana, A. H. Trust, Kolhapur - 416 008, Second Edition, 2004, Price : Not Mentioned, pp. 80 + 341.

The book under review is a commendable attempt for making it available to the scholars interested in the philosophy of incarnation mainly postulated by the *Bhāgavatakāra* and the *Ācāryas* like Vallabhācārya and his successors. The

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Avatāravādāvalī of Śrīpuruṣottamajī is a compact but impenetrable work. It falls in the category of the *Nyāyakumudacandrodaya* of Śrīprabhācandra, the *Tattvapradīpikā* of Citsukhācārya, the *Vādanakṣatramālā* of Appayadīkṣita, the *Vādavāridhi* of Gadādhara Bhaṭṭācārya, the *Vādāvalī* of Jayatīrtha and the *Śatadūṣaṇī* of Vedāntadeśika. Though written in metres, mainly in *Anuṣṭup*, the work can be enjoyable by the hard-headed dialecticians. The present treatise includes six *vādas*, namely, *Bhedābhāvatirobhāvavāda, Sṛṣṭibhedavāda, Āvirbhāvatirobhāvavāda, Khyātivāda, Pratibimbavāda* and *Andhakāravāda.* The learned editor, Goswami Shyam Manohar has given the essence of these *Vādas* in the editorial. In his special article that is added, he has also explained some of the fundamental philosophical tenets of Śrī Vallabhācārya and demarcated its place among the other philosophical systems of India.

The work contains the first editorial in Sanskrit, which gives the details of the manuscripts used for the first edition.

The main part of the book contains *Śuddhādvaitaprakāśikā*- an erudite commentary written by Shri Shyama Manoharaji. No doubt, the commentary contains substantial critical material. At the end some explanatory notes are given only on *Khyātivāda* in Hindi, followed by an Index of quotations taken from various sources of knowledge. The editor has given the variant readings. Some printing errors are to be corrected.

The printing is excellent and the quality of production deserves appreciation. The work is a laudable addition to the literature of Vallabhācārya.

Rabindra Kumar Panda

Dept. of Sanskrit, Pali & Prakrit,
Faculty of Arts,
The M. S. University of Baroda,
Vadodara.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of the works included in this anthology. ***of Early Buddhism,*** by Bhikshu Thich Thien emergence and development of doctrines in Webb, Published by Motilal Banarasidass

9, pp. I-XIV and 1-242, Price : Rs. 295/-.

Of the three translations of th

mentioning. The editor claims that hi

is one of the very few extant tan

been co

propagators of the most remarkable aspect of discussed and debated for ten centuries since its inception. This is the doctrine of *Pudgalavāda* or Personalism.

This work is historical in character because it has taken note of both the Personalistic schools, as well as the monastic disciplines; that is, the author has taken enough time to study the documents available to him to throw light on the nature of these two important components of personalistic schools, namely *dharma* and *vinaya.*

As the name suggests, the author has concerned himself with *pudgala* primarily. However, he has referred to the other fifteen *padārthas* also, and discussed the problems relevant to each of them.

The author observes that this school of personalists once boasted of their own *āgama*, the three classes of scriptures which cannot be traced now. Rest of the Buddhists criticised this particular school and hence it could not spread much. There are only four surviving texts of this sect which are in Chinese language (listed on page 19).

The translator has done a marvellous work by translating the book from French into English.

A technical lacuna is the nature of the print which is rather small for the normal reader. The footnotes are extensive and have smaller letters still.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

Else, complete with relevant bibliograph[illegible]act but impenetrable work. It falls in scholars. [illegible]*daya* of Śrīprabhācandra, the *Tattva-*[illegible]*nālā* of Appayadīkṣita, the *Vādavāridhi* Jayatīrtha and the *Śatadūṣaṇī* of [illegible]v in *Anuṣṭup*, the work can be [illegible] includes six *vādas*,

Deptt. of Philosophy,
Faculty of Arts,
The M. S. University of Baroda,
Vadodara.

Hindu Scriptures, Edited with translations by Dominic Goodall, Published by Motilal Banarasidass Publishers Private Limited, Delhi, 2001, pp. i - lii & 1-410, Price : Rs. 395/-.

The present book is the English translation of portions of some of the Hindu Scriptures. The Scriptures that are included here are the *Ṛgveda*, the *Atharvaveda*, the *Bṛhadāraṇyakopaniṣad*, the *Chāndogya Upaniṣad*, the *Īśa Upaniṣad*, the *Śvetāśvatara Upaniṣad*, the *Bhagavadgītā*, the *Yājñavalkya Smṛti*, the *Kiraṇatantra* and the *Bhāgavata Purāṇa*. The reason behind the inclusion of the translations of these texts only is the vastness of our scripture. All the scriptures can never be put together in single edition. However, the editor says that only Sanskrit texts have been selected and the compositions beyond 1000 A.D. have been excluded. The present book is the third anthology on Hindu scriptures; the previous two are that of Nicol Macnicol (pub. in 1938) and of R. C. Zahner (pub. in 1966). This book is based on the anthology of Prof. R. C. Zahner with three new additions and some exclusions from the previous one. Translations of the portions of the *Yājñavalkya Smṛti*, the *Kiraṇa Tantra* and the *Bhāgavata Purāṇa* are the editor's own.

Dr. Dominic Goodall gives a brief survey of the matter of the scriptures included in the present book. He also explains the reason of the inclusion of these in this selection. He says that any selection is "bound to be arbitrary" and "most

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

of the works included in this anthology have been selected in order to trace the emergence and development of doctrines of theology, soteriology and cosmogony."

Of the three translations of the editor that of the *Kiraṇatantra* is worth mentioning. The editor claims that his is the first English translation of this text. It is one of the very few extant tantric texts that belongs to *Śaiva Siddhānta* and which had been commented by Rāmakaṇṭha Bhaṭṭa, Tryambakaśambhu and Siṁharāja. Dr. Goodall places this text between the 500- 800 A.D. The text has sixty four chapters of which the first seven have been rendered into English. Dr. Goodall has consulted twenty manuscripts besides the printed text for translation.

Unlike the other texts, the whole of the *Bhagavadgītā* has been translated in the present edition.

Dr. Dominic Goodall is to be congratulated for this literary effect which proves his exhaustive scholarship. The references and foot notes provided by him in respective topics have enhanced the value of his work..... the work which cannot merely be called as a 'translation.' The variant readings of different manuscripts on the *Kiraṇatantra* (seven chapters only) given by him at the end of the translation are the evidence of his deep study. We would expect a critical edition of the whole text along with English translation to be brought out by Dr. Goodall. The notes on the *Bhāgavata Purāṇa* and the *Yājñavalkya Smṛti* are equally scholarly efforts of the translator-editor.

I would also congratulate the publisher for bringing out such a nice and useful edition.

Saswati Sen

Oriental Institute,
The M. S. University of Baroda,
Vadodara

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

A Critical Study of Mahābhāgavata Purāṇam, by Hansa B. Bhatt, Published by Bharatiya Kala Prakashan, 3421-A, IInd Floor, Narang Colony, Tri Nagar, Delhi, 2004, Price : Rs. 700/-, pp. XII + I + 558.

In the recent years, studies on the individual *Purāṇa* and *Upa-purāṇa* texts have proved to be immensely fruitful. From the study of these texts we come to know about the society and religion, history and philosophy, the political structure and economic life, the customs and beliefs, the cosmography and geography, flora and fauna, the ethnic data and the diverse cultural trends that were prevalent in ancient India. Among the significant studies made in the Purāṇic field, Patil's *Cultural History from Vāyu Purāṇa* (1946), Agrawala's *Matsya Purāṇa - A Study* (1963), Gyani's *Agni Purāṇa - A Study* (1964), Kantawala's *Cultural History from the Matsya Purāṇa* (1964), Asoke Chatterjee Shastri's *Padma Purāṇa - A Study* (1967), Nileshvari Desai's *Ancient Indian Society, Religion and Mythology as depicted in the Mārkaṇḍeya Purāṇa* (1968), Kisori Sarana Tripathi's *A Cultural Study of the Śrīmad-Bhāgavata* (1969), Gangadharan's *Garuḍa Purāṇa - A Study (1972) and Liṅga Purāṇa - A Study* (1980), Pai's *Cultural History from the Kūrma Purāṇa* Nambiar's *Nārada Purāṇa - A Critical Study* (1979) and Surabhi Sheth's *Religion and Society in the Brahma Purāṇa* (1979) deserve mention.

Coming to the *Upa-purāṇas* we see that now some scholars have focussed their attention on the study of *Upa-purāṇa* texts. In the early sixties it is Prof. Hazra, who at first makes an extensive general survey of all the *Upa-purāṇas* - both extant and lost and his endeavour for over two decades culminates in the publication of two significant works - *Studies in Upa-purāṇs* Vol. I (Calcutta, 1958) and Vol. II (Calcutta, 1979). These two works in fact, become the basic books, nay, eye-openers for taking up further research on any particular *Upa-purāṇa.* Among the Upa-purāṇic studies, Prof. Lalye's *Studies in Devī-Bhāgavata* comes to light in 1973. Dr. S. Jena, the present reviewer, pursues research on a major Viṣṇuite *Upa-purāṇa* and his

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

work is published in two Volumes - The *Narasiṁha Purāṇa* (Text with Eng. Trans. & Notes) and the *Narasiṁha Purāṇa - A Study* (Delhi, 1987). Then the renowned Sanskrit scholar Prof. Biswanarayan Shastri, who at first edited the *Kālikā Purāṇa* with a foreword (24 pages in Hindi) by Prof. Baladeva Upadhyaya (Varanasi, 1972) brings out his monumental work on this *Upa-purāṇa* with English Translation and a long Introduction (182 pages) in three Volumes based on the aforesaid critical edition (Delhi, 1991). The *Kuvera Purāṇa* (the work of a Jain Poet), edited with Study by Dr. Asoke Chatterjee Shastri appears in 1997. Recently late Prof. Dhal's *Śiva Purāṇa* (*Uttara-Khaṇḍa*) being an Orissan recension of *Śiva Purāṇa,* is brought out with Critical text, English Translation and an exhaustive Introduction (Delhi, 2000). And the book under review is a new addition to the hitherto published Upa-purāṇic Studies particularly to the Studies of *Śākta Upa-purāṇas* after the *Devī-Bhāgavata* and *Kālikā.*

At the very outset we appreciate the endeavour of the author Dr. (Miss) Bhatt for making both extensive and intensive study of this *Śākta Upa-purāṇa.* This study is based upon the *Mahābhāgavata Purāṇa* critically edited by Dr. Pushpendra Kumar, Delhi, 1983 and is presented in eleven chapters. The Chapter I contains general introduction to the *Mahābhāgavata* and it is rightly remarked there that "this *Śākta Mahābhāgavata* appears to be a great *sāra-saṁgraha* of different works preaching various sects and connects them together, emphasizing the splendour of the goddess (*ibid*, p. 1). Chapter II makes a discussion of *Purāṇa* as a literary form particularly with reference to its five (*pañca-lakṣaṇa*) and ten essential characteristics (*daśa-lakṣaṇa*). Chapter III presents a faithful summary of all the eighty one Chapters of the *Mahābhāgavata* text. In Chapter IV the author is thorough and meticulous in showing the influence of other preceding *Purāṇas* on the *Mahābhāgavata* in chronological sequence. As the *Mahābhāgavata* greatly draws upon eleven *Purāṇas* existing prior to it, the author is also right in dealing with the relative dates of these eleven texts in Chapter V and finally fixing the date of the *Mahābhāgavata* in 10th/

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

11th Century A.D. In Chapter VI the borrowing of philosophical ideas from the *Brahma-sūtra*, *Śrīmad-Bhāgavata* and *Bhagavad-gītā* and even taking verses verbatim from them by the *Mahābhāgavata Purāṇa* have been accurately pointed out. The treatment of myths and legends in Chapter VII is exhaustive. So also Chapter VIII relating to the essential nature, incarnations and exploits of the great goddess. The Chapter IX evinces a deep study of the author as she rightly determines the *ārṣaprayogas*, the metres and figures of speech and the discrepancies and differences of the *Mahābhāgavata* from other texts. In Chapter X relating to the Cultural Study, brief notes have appeared under many a heading. The author sums up her findings about this *Śākta Upa-purāṇa* in Ch. XI and rightly holds that "the study of the *Mahābhāgavata-purāṇa* enlightens us about the philosophical, mythological, social, religious and cultural state of affairs prevailing in North-eastern India in medieval times (*ibid*, pp. 520-521)." Lastly, two appendices and also the index of words add to the value and importance of this work.

But despite all its appreciable points, this work suffers from certain shortcomings. The shortcomings that have come to the notice of the reviewer are noted below. Necessary corrections and changes may be made in the second edition.

(1) In the Chapter I of this study under review, the Foot-notes from 6 to 16, as pointed out by the author, are quoted from the *Mahābhāgavata Purāṇa* (Cr. Edn.), Introduction pp. 22-29, but primarily they are the views of Prof. Hazra about the *Mahābhāgavata* text (vide *Studies in Upa-Purāṇas* Vol. II pp. 321-348). So his name must, first of all, be referred to, but not of Dr. Pushpendra Kumar.

(2) As regards the date of the *Mahābhāgavata Purāṇa* when Hazra systematically discusses it in his "*Studies in the Upa-purāṇas* Vol. II pp. 320-322, 340-349" and Dr. Pushpendra Kumar verbatim accepts his views while editing this *Upa-purāṇa*, the author of this study under review, though depending on them, seems to be rather haphazardly in the treatment of the said problem. Besides, as the

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

footnote No. 20 in the chapter V pertains to the view of Prof. Hazra, to ignore his name there is a serious mistake. The author must remember that she will be more appreciated in the scholarly world provided she duly acknowledges her indebtedness to the previous critics after taking help of their works.

3. Some portions of Chapter VI like *Upādeya Viṣayas, Heya Viṣayas*, the *nature of mokṣa, the devotion to Goddess leads to ātmānubhūti* are unnecessarily repeated twice (*ibid*, pp. 183-184, pp. 198-199). It mars the beauty of the Study.

4. Chapter X contains certain unnecessary elaborations and repetitions. For instance, *Mahāmāyā in the form of manes in Pitṛpakṣa* (vide Ch. X Cultural Study p. 445 ff.) with its criticism deserves its place in Chapter VIII. In fact, it is twice there in the Chapter VIII (p. 344, p. 356) but without criticism. So also "*At times Rādhikā and Kṛṣṇa transformed themselves as Śambhu and Gaurī.*" (Ch. VIII, p. 371) is again repeated in Ch. X p. 449. Two other captions : " Kṛṣṇa assumed a form of Kālikā after killing Pūtanā" and "*Kṛṣṇa again assumed the form of Kālikā when Tṛṇāvarta took him away.*" (Ch. X p. 448) are the same with what is described under *Pūtanāvadha* and *Tṛṇāvartavadha* in Ch. VIII, p. 370.

5. Boons granted to Yudhiṣṭhira, Draupadī and the Pāṇḍavas discussed under "Efficacy of a boon" (vide Ch. X pp. 494-495) and *Devī's worshipper never suffers a loss in the three worlds* (vide Ch. X p. 440) relate to the glory and greatness of the Goddess. And as such it requires to be included in Ch. VIII instead of Ch. X.

6. With regard to the Cultural Study (Ch. X) as a whole, salient features of culture could have been attempted very precisely instead of writing brief notes under so many headings. There is no justification to bring *efficacy of curse* (*ibid*, pp. 496-498) under Cultural Study. Besides, the following discussions also do not bear any relevance in this Chapter.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(i) *The burden of earth removed by Devī in Kurukṣetra war.* (*ibid*, p. 447).

(ii) *On Devakī's request Kṛṣṇa showed Her his best form of Durgā* (ibid, pp. 447-448).

(iii) *The frightful appearance of Devī* (ibid, p. 448).

(iv) *Kṛṣṇa remained in the house of Nanda-Yaśodā to give them the fruit of austerities* (*ibid*, pp. 448-449).

(v) *Cowherdesses born from part of Bhairavas (ibid*, p. 449).

(vi) *Hearing the fruit (Phalaśruti) of this best Rāmāyaṇa* (*ibid*, p. 459).

Last but not the least the reviewer congratulates the author for publishing this work and expects many more publications from her pen in the years to come.

L/395, Baramundh,
H. B. Colony,
Bhubaneshwar - 751 003 (ORISSA).

S. Jena

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

ACKNOWLEDGEMENTS

1. अभिजात संस्कृत साहित्याचा इतिहास : by Manjusha Gokhale, Gauri Mahulikar and Uma Vaidya, pubd. by Rtaayana Sanstha, A-203, Balaji Towers, Sector 30-A, Vashi, New Mumbai-400 705, pp. 218, 2004, Price : Rs. 150=00.

2. **Essentials of Buddhism and Jainism :** ed. and pubd. by K. N. Neelakantan, Deptt. of Sanskrit, University of Calicut, Calicut University, P.O. Kerala-673 635, pp. 84, 2003, Price : Rs. 80=00.

3. डॉ. कैलाशनाथद्विवेदीविरचितम् अभिनवचिन्तनम् : ed. by Meera Dvivedi, Pubd. by Kusum Kulay Shastrinagaram, Ajitmal (Orraiya), U.P., Pin Code No. 206 121, pp. 181, 2003, Price : Rs. 200=00.

4. काव्यमाला: : ed. by Kailashnath Dvivedi. Pub. As above, pp. 152, 2003, Price : Rs. 150=00.

5. **Facets of Femininity** : ed. by Gauri Mahulikar, Pubd. by Mohiniraj Enterprises, 2/35, Hanuman Ramanand Co-op. Housing Society, Sant Janabai Road, Vile Parle (East), Mumbai-400 057, pp. xviii + 206, 2005, Price : Rs. 225=00.

6. **Laghu-Hārīta-Smṛti** : (Text with English Translation and Notes) : by Siddheswar Jena, Pubd. by Bharatiya Kala Prakashan, 3421-A, IInd Floor, Narang Colony, Tri Nagar, Delhi-110 035, pp. xv + 90, Price : Rs. 200=00.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

गोपीनाथसप्तशती

(गोपीनाथमिश्रविरचिता)

[1]लक्ष्मीवक्षोजौ वा कुङ्कुमलिप्तौ हरेः करस्पृष्टौ ।
प्रातर्युमणेः शिवयोर्गजास्यकुम्भौ मुदा वन्दे ॥१॥

अञ्जलियुगेन पितरौ करेण नतपुष्करेण कुम्भाग्रे ।
दिवसकरं प्रणमन्तं प्रातः प्रणमामि हेरम्बम् ॥२॥

कुम्भद्वयमध्यधृतां क्षणवलयितपुष्करामुचैः ।
[2]दन्तावलवदनस्य प्रणुमः प्रणवाकृतिं शुण्डाम् ॥३॥

षट्पदनिपीतशेषैर्मदाम्बुभिः कुम्भसंभृतैः सिक्तम् ।
गजवदनरदनमीडे वाञ्छितसिद्धेरिवाङ्कुरं भजताम् ॥४॥

मदमुदितमधुपगीतं रक्तश्रुतितालवीजितः शृण्वन् ।
ईषन्निमिषन्नयनः सुखेन वः सुखयतु गणेशः ॥५॥

स्नातो मदाम्बुनद्यां विदारयन्विघ्नवहुवप्रान् ।
सुरकुसुमधूलिधूसरशिरा द्विपास्यो द्यतु द्विषतः ॥६॥

द्वैमातुरः प्रसिद्धः पशुपतिपुत्रोऽप्यभिख्यया कृष्णः ।
पद्मीव वदनभासा स्वभक्तगोपी गणाधिपो जयतु ॥७॥

प्राचीप्रौढप्रमदाललाटतटपटुतमालपत्रनिभम् ।
उदयाद्रिकूटमुकुटं प्रातर्मार्तण्डमण्डलं वन्दे ॥८॥

जयति जगति मित्राख्यो भास्वानेको रसग्राही ।
संज्ञायां छायायां [3]वाम्यां वा यः प्रियेति संप्रीतः ॥९॥

संज्ञासङ्गे प्रथमे दृष्ट्वोद्योते [4]त्रपापरार्चीं ताम् ।
तिमिरं सहजामित्रं मित्रीयन्नवतु मित्रो वः ॥१०॥

1A begins with श्रीशं वन्दे; B श्री गणेशाय नमः. 2B दन्तावदवलनस्य. 3A marginal gloss -वामी शृगालीवडवारासभीकरभीषु चेति **मेदिनी**। 4B त्रयापराचिन्ताम्

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

उद्यन्नुदन्वदन्तः[1] सुमनोभिरुपासितो ददत्कामम् ।
छायाप्रियकरकिसलय आदित्यः कल्पपादपः पातु ॥११॥

रजनीन्दुवधूवरयोर्गतयोरस्ताद्रिकौतुकागारम् ।
रविरग्निरुदयवेद्यां जयति ग्रस्तोडुलाज[2]हुतिः ॥१२॥

प्रथयतु रथैकचक्रो मुदमुदयोन्मुदितचक्रमिथुनोऽर्कः ।
चक्रधरादित्रितनुश्चक्रमितचतुष्ककुप्चक्रः ॥१३॥

शैलसुतापि कृपामूदुरादिकुमारी तथा जगज्जननी ।
कल्पलता भक्तानां जयत्यपर्णापि सुन्दरी शम्भोः ॥१४॥

गिरिजातपांसि वन्दे वन्द्यानि चिरन्तनैर्मुनिभिः ।
गिरिशरतीशपरस्परविरोधपरिहारहार्दहृद्यानि ॥१५॥

पाणिग्रहे तु पाणी हिमाद्रिदुहितुः फणीन्द्रवलयस्य ।
स्पर्शे परस्परस्य क्षिपतां पृथुवेपथू व्यथां भवताम् ॥१६॥

चरण[3]प्रणतपुरारेश्चूडाचन्द्रं स्वबन्धुपोतधिया ।
वन्दे शिवानखेन्दून्नयतो रक्तांशुपूरितां[4] पुष्टिम् ॥१७॥

या रोमालिभुजङ्गी विभूषणा शंकरायते गौरी ।
च्यूतनिजभूषानिचितं शिवं स्वरूपं करोति सा पातु ॥१८॥

जयति त्रिलोकमाता तनुवसनाभाभिभूतघनविद्युत् ।
श्रीकण्ठाश्लेषरुचिर्भवो[5] भवानीति व्यक्तमूर्तिश्च ॥१९॥

प्रणमामि समयमीशं वर्षगणेशर्तुषण्मुखप्रभवम् ।
यस्य दिवसोऽर्धदेहः कालीगौरीप्रियारजन्यर्धः ॥२०॥

विगलदुपवीतवासुकि विस्रंसज्जाह्नवीजलोष्णीषम् ।
च्यूतकृत्तिप्रावरकमीडे मृगताण्डवं चण्डम् ॥२१॥

1B उदन्वन्तः 2B om.ज. 3B प्रपात 4B पूरिता 5B om. भवो

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

गोत्रात्मजापतिः को भर्ता गोत्रस्य धात्र्याः कः ।
श्रीगौर्योरिति वचसा विहसन्तौ हरिहरौ जयतः ॥२२॥

द्विजराजनागगङ्गाविभूतिभिर्भाति विधृताभिः ।
यस्य तनुः स ददातु प्रियाणि नित्यं वृषाकपिर्भवतः ॥२३॥

जयति घनसारगौरः कल्पे शेषो हरिद्भसनः ।
अङ्गीकृतहालाहल कामारे कामपाल भवान् ॥२४॥

कमलाकरं गङ्गाञ्चितमङ्घ्रिं रत्नाकरं नखैर्विष्णोः ।
प्रणुमः सदिष्टदाने कल्पद्रुमकामधेनुगुरुम् ॥२५॥

जयति हरौ श्रीसुरतं करभृतनाभ्यब्जमुद्रितद्रुहिणम् ।
नागपतौ नागारौ मुद्रितनयने परस्परद्वेषात् ॥२६॥

कमलाकठोरकुचयुगनिपीडितोरःस्थकौस्तुभद्युतिभिः ।
हरिरवतु पार्श्वनिसृतहृदयद्वयरागराजिरिव ॥२७॥

वामनविष्णुप्रणवः पदत्रयव्याहृतिर्जयति ।
त्रिपदारब्धविवृद्धिस्त्रिविक्रमव्यञ्जितत्रयीरूपः ॥२८॥

आदिकवी चतुरास्यौ कमलजवल्मीकजौ वन्दे ।
लोकश्लोकविधात्रोर्ययोर्भिदा लेशमात्रेण ॥२९॥

रामायणममृतनिधिं प्रणुमो यत उद्धरन्ति बुद्धिमयया ।
कामदुघया गवा सह विबुधा अद्यापि काव्यरत्नानि ॥३०॥

विद्वत्कुमुदानन्दं मुखेन्दुवाक्कौमुदी यस्य ।
तनुते तमहं व्यासं प्रणमामि सरस्वतीसरस्वन्तम् ॥३१॥

तद्भारतमहमीडे साधुभिरर्थैर्वृतं च वृत्तैर्यत् ।
श्रुतिभिर्ग्रथितं श्रुत्वा श्रुतयो नाद्यापि मुञ्चन्ति ॥३२॥

विधिना वल्मीकभुवे दत्ता व्यासेन पोषिता या गौः ।
सा कालिदासमुख्यैर्दुग्धा कविभिर्निपीयते रसिकैः ॥३३॥

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

प्रौढाः कविताः कान्ता रसिकं मदयन्ति कं न वान्येषाम् ।
बालाया इव रसविद्विचक्षणः कालिदासकवितायाः ॥३४॥

इक्षव इव सुकवीनां कविता यत्रोपलभ्यरसाः ।
अश्रम्यप्राप्यरसा मृद्वीका कालिदासस्य ॥३५॥

बाणस्यैव हि वाणी कवयो [1]वलन्तु बहवोऽन्ये ।
भूपतयो भूयांसः पृथिवी प्रथिता पृथोरेव ॥३६॥

माघामरत्रिविक्रमभारविभवभूतिकालिदासाद्यैः ।
जयदेवहर्षबाणैर्नवभिर्बद्धा गुणैर्ब्राह्मी ॥३७॥

श्रुतिसुश्लाध्यगुणौघं रसार्थमवतारितं विबुधैः ।
ओजःप्रसादसहितं काव्यं कृत्स्नं च के न वन्दन्ते ॥३८॥

जनयति रक्षति रसयति वेत्ति च तत्त्वेन काव्यमन्योऽन्यः ।
वसुदेवनन्दगोपीमुनय इव प्रायशः कृष्णम् ॥३९॥

व्यासादयोऽपि कवयो वयमपि कविमानिनः किं तत् ।
गोपाला यष्टिधरा उद्धृतगोवर्धनोऽपि गोपालः ॥४०॥

व्यासविरचितापार्था कथेव न कदापि भारती भवति ।
यस्यां कविना सरसाः कृष्णगुणाः प्रायशः प्रोक्ताः ॥४१॥

विद्वद्भिर्न विडम्ब्या वृत्तालंकारशब्दार्थैः ।
कृष्णप्रीत्या मान्या ग्राम्या अपि मद्गिरश्च गोप्यश्च ॥४२॥

आस्वादयति हि साधुर्मधुरकटुस्निग्धरूक्षकविताश्च ।
क्षीरदवानलहैयङ्गवीनमृत्सा यथा कृष्णः ॥४३॥

दोषापहस्य गुणवत्सकलपदार्थान्प्रकाशयतः ।
सप्रमदैः किल कविभिः स्वत[2] उदयो भास्वतः स्वतः श्लाघ्यः ॥४४॥

दमितविपदो जनानां जीवनहेतोः सजलघनसदृशः ।
काञ्चनभां यद्वासः सन्तः कृष्णः सरूपतां दधते ॥४५॥

1A वलान्तु 2A स्वद

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

गोवर्धनमिव माधव उच्चैरुपकारिणं बुधो धत्ते ।
दुष्टपरापकारी[1] कालिय इव तत्पदैस्ताड्यः ॥४६॥

कालीयो हरिमदश[2]च्चक्रे हरिणा स ताक्ष्र्यभयरहितः ।
शिरसि स्वचरणचिह्नैरसतां च सतां च वृत्तमिदम् ॥४७॥

नानारसं वहन्त्यः[3] सद्भृतैस्तोपयन्ति विद्वांसम् ।
भारत्यः सुकवीनां युवतय इव यज्वनां कृष्णम् ॥४८॥

भजति गिरीशो गौरीं[3] वैदर्भीमच्युतो रुचिरवृत्तिम् ।
ते द्वे अदृष्टवन्तः कविषु न राजन्ति मानवकाः ॥४९॥

सत्कविता सुकवीनां मत्कवितायाः कुतोऽवसरः ।
भवति सुवर्णमणीनां रुचिषु कथं का च काचरुचिः ॥५०॥

अतिदुर्गमकविमार्गे कुमतिः स्फटिकाच्छपिच्छले[4] गच्छन् ।
गृह्णद्भिरपि न दोषं स्खलन्पदे सद्भिरवधार्यः ॥५१॥

अवधातुं[5] ध्यातुं वा न हृषीकेशे न शक्यमथ विधिना ।
वन्दे ब्रह्म तदद्भुतमर्धपुरंध्रीकमर्धपुरुषं यत् ॥५२॥

काशीप्रयागदर्दुरसाकेतान्तश्च गोमतीतीरे ।
यमुनापुरे मदीयं पराशर्षेः[6] कुले जन्म ॥५३॥

तेजस्विता तपनजा कीर्तिर्गङ्गा च यत्र मिलिते तम् ।
प्रपितामहं प्रयागं नामगुणार्थैरहं वन्दे ॥५४॥

जगति प्रधानमुदितं स्वगुणैश्चैतन्यमिश्रमहम् ।
वन्दे पितामहं च ज्ञानेन गिरीशमच्युतं क्रियया ॥५५॥

वाणीब्रह्माणौ वा श्रीविष्णू वा शिवामहेशौ वा ।
मातापितरौ वन्दे लक्ष्मीहरदत्तनामानौ ॥५६॥

1A परोपकरी 2B हरिमदशश् 3A गौरी 4B पिच्छिलं 5B अभिधातुं 6A पराशर्षे

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

आनन्दितनयनमना गोमत्याः सेवया सदाचारे ।
गोपीनाथः कुरुते कृष्णचरित्राश्रिता आर्याः ॥५७॥

कृष्णचरित्रविचित्राश्चित्रपदार्था विचित्ररसाः ।
सन्तः शृण्वन्त्वार्या मम श्रमः स्यात्तथा सफलः ॥५८॥

तुङ्गतमाचलशृङ्गा चतुरुदधिपयोधरा धरा धत्ते ।
माहेयीमूर्तिरियं वत्सानिव [1]वत्सलांल्लोकान् ॥५९॥

उद्भाव्य बलाद्दोषं सतस्तिरस्कृत्य पीडयताम् ।
सर्वंसहाप्यसहते गौरपि विबुधद्विषां भारम् ॥६०॥

हरिणा हतमधुकैटभमेदःसंदोहदेहायाः ।
मेदिन्या अघसंघच्छेदिन्या अपि गुणो गन्धः ॥६१॥

पृथुरोमा वेदानामुद्धारे स्तब्धरोमा गौः ।
हरिरेष हृषितलोमा प्रतिलोमानां तथानुलोमानाम् ॥६२॥

अगणितविग्रहमानो दृढो जलान्तर्वसन्सहिष्णुश्च ।
गोत्राभारं धत्ते कच्छपरूपो यथा विष्णुः ॥६३॥

प्रलयभवाब्धेरुद्धृतमुक्ता भुवनोपरिस्थिता हरिणा ।
भूदारेण प्रेम्णानन्ता[2]युक्ता जनावनायेह ॥६४॥

[3]उपलादाविर्भूतः खरनखरो हादिनीह्लादः ।
विद्युज्जिह्वः सेव्यो दयामृदुः पुरुषकेसरी सत्सु ॥६५॥

वन्दे वामनचरणं येन जगत्पावनी विशदा ।
बलिकीर्तिर्ब्रह्मपदं ततश्च गङ्गा समानीता ॥६६॥

जयति जमदग्निजन्मा रामो विपरीतवर्णतां नीताः ।
विपरीतवर्णमूचुर्ये भयतः क्षत्रियामारम् ॥६७॥

1B वत्सला लोकान् 2B मुक्ता (before corr.) 3B transp. verse 65 and 66

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

यत्पीयूषं वर्षति रसनाधरयोर्नृणामुदितम् ।
तव राम नाम वन्दे तदहं सीतासुधानुतम् ॥६८॥

मधुमेदोभिरुपचिता स्नपिता रामेण राजरुधिरौघैः ।
भूतेश्वरादिमूर्तिः प्रथितेयं [1]भूतधात्रीति ॥६९॥

आसन्सन्ति भविष्यन्त्यन्ये [2]स्वभृतयः कुपतयस्ते ।
विश्वंभरपतिरुत्तम एको विश्वंभरायास्त्वम् ॥७०॥

वन्दे क्षीराब्धिमध्येऽप्यश्रान्तं शेषशायिनं कृष्णम् ।
वसुमत्याः सितवाससि रशनासंसक्तनीलरत्नमिव ॥७१॥

हृदये हरिमानेतुं तपो विधेहि प्रयच्छ दानानि ।
मथितात्मदत्तरत्ने क्षीरनिधौ माधवो वसति ॥७२॥

विष्णुर्यदा चिकीर्षति किं न तदाश्चर्यमपि कुरुते ।
धेनोः पयः प्रसिद्धं दुग्धाब्धेः कामधेनवो जाताः ॥७३॥

हरिरम्बुजयुगयुग्म्यां कमलायाः स्पृशति कोमलकपोलौ ।
कठिनौ कुचौ कराभ्यां सदा गदाचक्रयोग्याभ्याम् ॥७४॥

कृपयार्पितवान्पूर्वं वक्षो लक्ष्म्यै हरिस्तत्र ।
इच्छति मुहुराश्लिष्टुं श्रीवत्समपि द्विधा वसत्यस्मिन् ॥७५॥

विधिरष्टभिरीशस्त्रिभिरक्षिभिरिन्द्रः सहस्रेण ।
सममसमं सुखमापुः पश्यतः पुण्डरीकाक्षम् ॥७६॥

अपनय पार्थिवभारं पालय गां मामकीनेति ।
गोपानां कुतुकार्थं विधिविज्ञप्तो द्विधाच्युतः पातु ॥७७॥

मा नय हृदि विज्ञप्तिं कस्यापि कुकार्यमादेष्टुः ।
माधव भव गोपालो विधिसविधे श्रीवचः पातु ॥७८॥

1A भूधरात्त 2B स्वभृतः

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

दधती सदर्थसिद्धिं वहुरूपापि[1] च पदे समे विषमे ।
प्रथमं रसावतारे स्तुता हि पुरुषोत्तमेनार्या[2] ॥७९॥

ब्रह्माण्डकोटिकन्दूककेलिकलाभिर्महामाया ।
जयति परं ब्रह्म चिरं निरञ्जनं रञ्जयन्तीव ॥८०॥

प्रकृतिविकृतिस्वरूपिणी विदितैस्तत्त्वैः स्वतःसिद्धैः ।
जगति चतुर्विंशतिभिः सिद्धैः सेव्यापि चेतना त्वमसि ॥८१॥

भवतीं निषेव्य विगुणा भवन्ति गुणिनो न संदेहः ।
देवि द्रुहिणादय इव दयानिधे देहि निजभक्तिम् ॥८२॥

पद्मासनमुखपद्मप्रबोधहेतुः प्रभासि सावित्री ।
आर्ये त्वं श्रुतिशाखा सहस्रकिरणा यतो जाता ॥८३॥

सर्गादिव्यवहार[3]प्रवाहनिर्वाहभारसहा ।
बृहति ब्रह्माण्डगृहे त्वमसि परब्रह्मणो गृहिणी ॥८४॥

आकर्षन्ती पुरुषं मनसा रागेण बध्नन्ती ।
धीविषयैर्विध्यन्ती विष्णोर्माया विमोहयति विश्वम् ॥८५॥

पञ्चेन्द्रियानुभूतं पञ्चमहाभूतसंभूतम् ।
भावि भवद्भा भूतं त्वत्तो मातस्त्वदाश्रितं त्वं च[4] ॥८६॥

अप[5]हर विपदो मातः संहर दुरितानि दुर्हृदः प्रहर[6] ।
विहर मदीये हृदये[7] परिहर न दयामुपाहर श्रेयः ॥८७॥

मायाशेषं जन्मिनमाकर्षन्ती तथा[8] नयन्ती च ।
गर्भाद्गर्भान्तरमपि मूढैर्न ज्ञायते लोके ॥८८॥

शिरसा धात्रीमेकां बिभ्रद्धात्रीभरावतारेऽसौ ।
देवक्या रोहिण्या गर्भेऽनन्तो धृतोऽपि धात्रीभ्याम् ॥८९॥

1B om.अपि च **2B** आर्याः **3A** प्रवाहनारसहा **4B** reads श्रीराम more. **5A** om. प **6A** प्रहरा **7A** om. हृदये **8B** om. तथा

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

शेषशशी निष्क्रान्तो रत्नाकरदेवकीगर्भात् ।
रोहिण्युदराकाशे प्रकाशमासादयामास ॥९०॥

यस्यार्याकृष्टस्य रोहिण्यां जन्म देवकीगर्भात् ।
वसुदेवस्य तनूजं वन्देऽनन्तावतारं तम् ॥९१॥

वृद्धश्रवसः [1]स्वर्गाच्चक्षुःश्रवसां प्रभोश्च तद्भुवनात् ।
गुर्वी देवक्युर्वी गर्भगते भवति विष्टरश्रवसि ॥९२॥

अर्थिनि हिरण्यगर्भेऽभ्यर्थिन्यां रत्नगर्भायाम् ।
देवकि परार्ध्यगर्भे लक्ष्मीशे गर्भगे कृतार्थासि ॥९३॥

भूभरमवतारयितुं शयनं स्वपदं हरिर्व्यजहत्[2] ।
तदनुगताः किल सन्तस्त्यजन्ति किं नो परोपकारार्थम् ॥९४॥

स्वच्छसुरासुरपूज्ये समस्तशुभसूचके समये ।
कृष्णस्य जन्म सौम्ये तुङ्गे च मङ्गले भौमे ॥९५॥

कृष्णजनौ सत्त्वान्यपि घातं विजहुः परस्परद्विषि ।
अहतान्यपि सुरलोके वादित्राणि स्वयं ध्वनिं विदधुः ॥९६॥

जन्मनि कृष्णस्यासंस्त्रिदिवे त्रिदशस्त्रियोऽपि नृत्यन्त्यः ।
कल्पलताः स्मितकुसुमैरभिनव[3]करपल्लवोल्लासैः ॥९७॥

कृष्णजनुषि सुरसद्मसु बहुविधगन्धर्वगीतनादोऽभूत् ।
उदवसितेष्वसुराणां हाहाहूहूध्वनिस्तदीर्ष्यातः ॥९८॥

विशदसुवृत्तास्तेनुर्जन्मनि कृष्णस्य विस्मयं जगतः ।
सिद्धगणाः सिद्धार्था अपीडिताः प्रकटिताकुस्नेहाः ॥९९॥

कृष्णस्य जन्मसमये सहान्तरैः सर्वतो मुखानि सताम् ।
सरितां तथैव हरितां सादोत्सादात्प्रमोदमादधिरे ॥१००॥

1B स्वर्गश् 2A व्यहरत् 3B अभिनय

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सुरभिरसूचित[1]सुरभीर्जडोऽपि बहुचेतनाभिमतः ।
मन्दोऽप्यमन्दसुखदो जन्मनि कृष्णस्य पवनोऽ[2]वात् ॥१०१॥

अष्टस्थानस्यष्टै रुचिरैर्वर्णैर्विराजन्तः ।
कृष्णजना उच्चेरुर्वन्दिभिरुदिताः स्तवा दिगीशाश्च ॥१०२॥

स्वभमभिनन्दति वेधाः कृष्णजनौ सार्थयन् श्रुतिभिरास्यम् ।
आनन्दाश्रुसृतिभिर्नयनान्यष्टश्रुतीः स्तुतिश्रुतिभिः ॥१०३॥

ईशः शशी च वृषभे गौरी तरणिस्तथा सिंहे ।
सन्तौ च पुष्पवन्तौ जन्मनि कृष्णस्य तेनतुः प्रीतिम् ॥१०४॥

वन्दे यशोदयानिधिमार्यां जनितां यशोदयात्र यया ।
कंसात्स रक्षितो बत स रक्षितो येन [3]रक्षितं विश्वम् ॥१०५॥

अच्युतजन्मनि सद्मनि सति वसुदेवस्य देवकीभर्तुः ।
मन्द्रनिनादैर्मुदिरैरमरमृदङ्गैर्मुदो दधिरे ॥१०६॥

चक्रं जितारिचक्रः शङ्खं सुखदो गदां हतस्वगदः ।
दधदाविरास देवकदुहितः पद्मापतिः पद्मम् ॥१०७॥

आविर्भवति चतुर्भुज आविर्भूतानि शर्माणि ।
वसुदेवे देवक्यां युगपत्त्रिदिवे धरित्र्यां च ॥१०८॥

जन्मनि हरेर्निशीथे विशदद्युतिदेहदीधितिभिः ।
कारागृहमपि राका गृहमासीद्वर्णपरिवृत्त्या ॥१०९॥

मणिभूषितोत्तमाङ्गः प्रथममभूत्कुण्डली चक्री ।
पश्चाद्वसुदेवमुदे बलवद्बालोऽपि मायावी ॥११०॥

आत्मन आविर्भावे विनियुक्ता प्रथममार्यैव ।
पुरुषोत्तमेन विदुषा रसान्तरप्राणि[4]मोहनप्रथिता ॥१११॥

1B सुरभिर् 2A ऽयात् 3A रक्षितां 4B मोहने

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

अवनी निजप्रयोक्तुर्न यशोदानन्दभूः किमार्यैव ।
याकर्षति हृदि मधुरा[1]लोकं साधु व्रजं सराममपि ॥११२॥

कृष्णं स्मरतां नित्यं भवसिन्धुर्गोष्पदं भवति ।
किं चित्रं यद्यमुना सुतरां शौरेरमुं हि दधतोऽङ्गे ॥११३॥

वसुदेवेन स्वसुतो नन्दगृहे निर्गुणो न्यस्तः ।
तत्कन्यापि गुणवती नीता तस्माद्गुणाः पूज्याः ॥११४॥

न सहस्रास्यो वक्तुं लब्धुं नालं सहस्रकरः ।
न सहस्राक्षो द्रष्टुं नन्दानन्दं सुतोत्पत्तौ ॥११५॥

सन्तानवदनदर्शी नन्दश्चिरमेकतानोऽभूत् ।
उत्तानपाणिरर्थिषु संतानगुरुर्ददत्कामम् ॥११६॥

श्यामोऽरुणकरचरणो रुचिरो रक्ताधरश्च कृष्णकचः ।
तनुमूर्तिरनुतेजाः सद्यो जातः शिशुर्यशोदायाः ॥११७॥

धान्यगिरीनतिधन्यो राशिः सुकृतस्य [2]कनकराशींश्च ।
नन्दोऽदात्सुतजन्मनि यशोबलक्षो गवां लक्षम् ॥११८॥

गोप्यः क्षणमुखसुषमालोकनगतचेष्टसकल[3]करचरणाः ।
नालं [4]च्छेत्तुं नालं बालस्यासन्यशोदायाः ॥११९॥

नैकोऽप्यदीपि दीपो जन्मनि कृष्णस्य देहदीधितिभिः ।
दीप्ते नन्दगृहान्तर्बहिस्तु बहवस्तमसि नैशे ॥१२०॥

मृजया व्रजश्च वेषैः सुतजन्मनि नन्दसद्मनि प्रततैः ।
द्विजदा[5]नाशीर्वादैर्बभूव सर्वः सुवर्णमयः ॥१२१॥

वादित्राणां ध्वनयो गीतानां वेदपाठिनां चैव ।
सुतजन्मनि नन्दगृहे विष्णुपदे बहुगुणा व्यक्ताः ॥१२२॥

1A मधुरो 2B कनस्कराशिश्च 3B करणाः 4A चेत्तुं 5A om.दा

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सद्योजातयशोदासुतदर्शनं सन्ततोत्कण्ठाः ।
जीर्णा अपि जगुरुच्चैस्तरुणीरागं तिरस्कृत्य ॥१२३॥

नन्दस्य सुते जाते सुरसारे मेनकामुदोर्वश्या ।
प्रजगौ च मञ्जुघोषा ननर्त रामा मनोरमा रम्भा ॥१२४॥

नन्दसुतस्योत्पत्तौ कापि घृताचीव कापि विश्वाची ।
आद्रियते गोपवधूः सुमनोभिर्मिश्रकेशी च ॥१२५॥

पश्य यशोदाशिशुना सूर्यो निभृतं शयानेन ।
सूचयति रोचितस्तं सारं[1] नियतं निरस्तनिःसारः ॥१२६॥

संभूषिताः समस्ता अञ्चितकेशा अलङ्कृतात्मानः ।
संप्राप्तभागधेया गोप्यो नन्दात्मजे जाते ॥१२७॥

सूतजन्मनि नन्दगृहे त्रयः सुमनसस्त्रयं ववृषुः ।
गोपा गोरसमिन्द्रादयः प्रसूनं स्वयं द्रविणम् ॥१२८॥

नन्दगृहे सूतजन्मनि गोपा ववृषुर्वनत्राताः ।
प्रमुदो दधिनवनीतक्षीराणि रवेण बर्हिणो ननृतुः ॥१२९॥

नन्दशिशोरुत्पत्तौ गोपाः पशवोऽप्यलङ्कृता रेजुः ।
फुल्लाः सर्वे तरवोऽभिनवा आसन्प्रवयसोऽपि ॥१३०॥

ये स्थूललक्षनन्दं गुणच्युता मार्गणा गता दूरात् ।
अलगन्तो व्यथयन्तः सार्थाः प्रतिजग्मुरच्युते जाते ॥१३१॥

नारायण एकस्मिन्नन्दगृहे नन्दनो न्यवसत् ।
निलये निलये [2]लक्ष्मीर्गोकुल [3]आनन्दिनी ववृधे ॥१३२॥

पितरं धन्यंमन्यं तद्वेश्म करोति विष्णुपदगण्यम् ।
पीयूषामदजघन्यं जननीस्तन्यं पिबन्कृष्ण : ॥१३३॥

1A सारो 2A लक्ष्मी 3A आनन्दनी

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

गर्भचिकुरनिचिताननमर्भकमेकं यशोदायाः ।
निर्भरहर्षितऋग्भिर्दर्भकरः स्तौति परमेष्ठी ॥१३४॥

नन्दशिशो तव मुक्तश्रियोऽपि सर्वाङ्गकृष्णस्य ।
बिधृताधरकरचरणैरधिका लक्ष्मीरधिकरक्तैः ॥१३५॥

तृप्यति मातुः स्तन्यं पायं पायं पुनः पुनः कृष्णः ।
पीततदाननशोभा तृप्यति न कदापि [1]तन्माता ॥१३६॥

भवति खलानां दुःखं सहजक्रिययापि साधूनाम् ।
नन्दशिशोः स्तनपानं परं निदानं हि पूतनानाशे ॥१३७॥

स्तन्यं पीत्वा कृष्णोऽप्यचोरयत्पूतनाप्राणान् ।
सा तद्रूपं दृग्भ्यां निलीय देहे मृताप्यमृतम् ॥१३८॥

कृष्णपदं हृदि कृत्वा त्यक्त्वा किल पूतनाप्राणान् ।
उल्लङ्घ्य कृष्णपदमपि कृष्णपदं [2]प्राप बिस्मयो ह्येषः ॥१३९॥

गव्यूतित्रयमित इति विदितो मृतपूतनामहिमा ।
हरिपीतासोस्तस्या महिमा लोकत्रयादधिकः ॥१४०॥

अङ्के कृष्णं दधती लोकमृगं चन्द्रमण्डली रुचिरा ।
सिञ्चति सपदि यशोदा [3]नयनानि निरीक्षतां सुधया ॥१४१॥

कच्छप खर्व पुरा त्वं शङ्खं पद्मं दधन्महापद्मम् ।
कुन्दरद मकरकुण्डल मुकुन्द पित्रो[4]र्निधिर्नीलः ॥१४२॥

नन्दशिशुनयनयुग्मे जनरञ्जनमञ्जनं जयति ।
स्नेहगुणशुचिशिखाभ्यः समुद्भवस्तत्र [5]शुचिहेतुः ॥१४३॥

अवतारकर्णधारो मृदुचरणाभ्यामरित्राभ्याम् ।
असकृदभिचालिताभ्यां नित्यमधिक्षिप्तकमलाभ्याम् ॥१४४॥

1A तान 2A प्राय 3A नयना 4B निधि- 5B सखि-

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

प्रेमाणमान्तरं [1]बहुमन्वानः शून्यमातरं गृह्णन् ।
तारयति नन्दपोतोऽप्यपारसंसार[2]सागरात्कं न ॥१४५॥

युग्मम्
स्वपिमि विचिन्तः सञ्यश्चिन्तितदाभ्यां विचिन्तनादाभ्याम् ।
इति चुम्बन्निजचरणौ नन्दशिशुर्दिशतु नैश्चिन्त्यम् ॥१४६॥

आन्दोलयति यशोदा बालं दोलाशयानं स्वम् ।
तदुपासिके निजदृशौ सहते न पुनः पुनः प्रेम्णा ॥१४७॥[3]

आयातु यातु दोला लोला यद्वन्मनोवृत्तिः ।
कृष्णस्तत्र निधेयस्तथा यथास्यां स्थिरः शेते ॥१४८॥

कृष्णं दोलारूढं नन्दनिवासे विलोकयितुम् ।
दोलायमानचेता गोपी[4] दोलेव याति चायाति ॥१४९॥

[5]स्मृतमेव कृष्णचरणं दुरिताद्रीनुन्नतान्स्वभक्तानाम् ।
प्रक्षिपति शकटमेतद्यदक्षिपत्तत्र [6]किं चित्रम् ॥१५०॥

पदयोः स्पर्शाच्छकटं प्रकटं हरिर[7]क्षिपद्बाल्ये ।
स्मरणादनयोः संकटमुत्कटमपि सांप्रतं क्षिपति भजताम् ॥१५१॥

अन आदौ लघु जगतामिन एष व्यक्षिपत्कृष्णः ।
ऊनमिदं यदि मामकमेनो गुरु विक्षिपेदुचितम् ॥१५२॥

किसलयकोमलचरणकनिरस्तशकटो हरिर्दृष्टः ।
दूरात्स्तनपानेच्छुर्विमानयानैः क्षिपन्पाणी ॥१५३॥

गुर्वी जगद्गुरोरपि विस्मयहेतुः स्वयं जगताम् ।
विस्मर्यते यशोदा स्वशिशोर्गरिमाणमनुभूय ॥१५४॥

अतिगौरवमपि महतां क्वचिदवमानार्थमक्षमे भवति ।
हरिमड्काद्भुवि निदधे तद्गौरवपीडिता माता ॥१५५॥

1B बहुमन्वानो 2B सागरंकन (marg-सागरात्कन) 3 here onwards B makes mistake of one number, reads no. 149
4B दोलव 5B स्वत्तमेव 6A किचित्रम् 7A क्षिपत्

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

योऽन्यस्या[1]पचिकीर्षुर्जिगमिषुरुच्चैः खलो भवति ।
सोऽधः पिपतिषुरेव[2] कृष्णजिहीर्षुर्यथा तृणावर्तः ॥१५६॥

बालो लघुरिति मत्वा पुराणपुरुषं जगद्गुरुं कृष्णम् ।
हृत्वा विपरीतगतिर्वात्या दैत्यः पपात भुवि ॥१५७॥

जागरितस्योज्जृम्भित आदौ कल्पे ददर्श बत विश्वम् ।
नाभीनलिने धाता माता कृष्णस्य मुखकमले ॥१५८॥

मम वदनाब्जविलोकनविगीतविश्वा यशोदेति ।
विश्वमदर्शि मुखाब्जे हरिणा पीत्वा स्तनं सद्यः ॥१५९॥

कल्पे तल्पीभूतः शयितं शेषोऽप्यशेषसंहारे ।
रमयति नारायणमिति रामो नामार्थतः पातु ॥१६०॥

रमयति जगति युगान्तरककुद्मिकन्यामनो नान्यः ।
विधिनाभिहितः स्फुटमिति रक्षतु रामोऽभिरामो वः ॥१६१॥

रमयति लोकानेकः शिरसा विश्वंभरां बिभ्रन् ।
उरसा विश्वंभरमिति बल[3]देवो राम इत्युक्तः ॥१६२॥

कर्षति चेतः सदृशां दर्शनतः श्रवणतश्चेति ।
उज्ज्वलगुणः प्रसिद्धः कृष्णो नाम्ना तथार्थेन ॥१६३॥

बाहुबलोद्वेलानां दितिजानां [4]दर्पजितजगताम् ।
प्राणान्कर्षति दर्पैः सहेति किल कीर्त्यते कृष्णः ॥१६४॥

अशरणदीनप्राणिप्रकृष्टविपदः [5]पदाम्बुजस्मरणात् ।
कर्षति करुणासिन्धुः कृष्णः किल कृष्टिभिः कथितः ॥१६५॥

कर्षति सनरसुरासुरभुजगजगत्प्राणिनः प्रलये ।
विकरालकालमूर्तिः कविभिः किल कथ्यते कृष्णः ॥१६६॥

1A अपि 2B एवं 3A बरदेवो 4A दर्यतित-, B दर्पजि- 5B पदांबुजः

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

उत्तानचरणयुगलोत्क्षिप्तभरो बालकृष्णोऽयम् ।
आश्वासयत्यनन्तान्यस्ताभ्यां तत्र हस्ताभ्याम् ॥१६७॥

स्वचरणनूपुरनादं निशम्य करजानुचारिणा हरिणा ।
चकितेन चारु[1]हंसता मुमुहे स्वयमेव का कथान्येषाम् ॥१६८॥

करचरणजानुभिः स्वैर्भ्रमता कृष्णेन षट्पदेनेव ।
[2]नयननलिनानि साकं भ्रमन्ति भुवि नारदादीनाम् ॥१६९॥

हसति हरेर्मुखचन्द्रे धावन्त्यभितो भयादिवैतस्य ।
करचरणकमलमुकुलाः पश्य यशोदाङ्गणे चित्रम् ॥१७०॥

धावति रामे कृष्णे जानुकराभ्यां भुवं मृदूकर्तुम् ।
अनिमिषलोचननीलोत्पलमालावृष्टयः पेतुः ॥१७१॥

भ्रात्रे त्रिभुवनभूतिं दातुमभूद्वामनस्त्रिपदयाची ।
तदधिकसुखमपि मात्रे शिशुः स्तनार्थी तथोपेन्द्रः ॥१७२॥

पित्रोर्मनोरथस्य प्रथितस्य गतौ जगज्जयिनः ।
चक्रद्वयमिव धावति रामः कृष्णश्च जानुकर[3]चारी ॥१७३॥

हन्त यशोदे तव सुत उत्तिष्ठति वत्सपुच्छमवलम्ब्य ।
मम तु निमग्नं चेतो नयनं तस्मिन्कथं [4]वदोत्तिष्ठेत् ॥१७४॥

[5]कृष्णालिके जनन्या कलिते गोरोचनातिलके ।
चम्पकमुकुलमनोज्ञे ललना[6]नयनालयो लगन्त्येव ॥१७५॥

जननीकराङ्गुलिभृतस्त्वरितसुगतिदस्य दीनजनतायै ।
आनन्दयन्ति नन्दालये मुकुन्दस्य मन्दगतयोऽपि ॥१७६॥

नन्दशिशोरव्यक्तां निशम्य वाचं न रोचन्ते ।
श्मश्रुल[7]चिरत्नकठिनैः परमेष्ठिमुखैरुदीरिता वेदाः ॥१७७॥

1B हसता 2A नलन- 3A चारि 4A वदेत्तिष्ठेत् 5B कृष्णलिके 6A om. hapl. नयना. 7B चिद्रत्न-

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

सुखयन्ति हन्त सन्ततमस्फुटवचनानि नन्दशिशोः ।
श्रान्ता विचारयन्तो वेदान्तानां वृथा मुनयः ॥१७८॥

क्षीरनिधौ वासुकिना मन्दरमाकृष्य तोपिता लेखाः ।
नन्दाङ्गणे तु तर्णकपुच्छाकृष्टेन कृष्णेन ॥१७९॥

वैकुण्ठ तिष्ठ पृष्ठे दूरादूरे सितद्वीप ।
प्रसर परमपद परतो रमते विष्णुर्व्रजे बालः ॥१८०॥

कति कति सन्ति न बाला दुर्वृत्ता गोकुले विपुले ।
सोढव्यः कृष्णकृते कस्याः कस्या उपालम्भः ॥१८१॥

हैयङ्गवीनचोरं दधिभाजनभञ्जनं बालम् ।
चपलपलायननिपुणं [1]वक्ति व्यासः परं ब्रह्म ॥१८२॥

भग्नं भाजनममुना गोरस आदायि रोदिता बालाः ।
कथमेकेन मयैतत्प्रलपति मातर्मृषा गोपी ॥१८३॥

दुर्वृत्त मृत्तिकादक तिष्ठेति यशोदया प्रजल्पन्त्या ।
आदायोद्यतयष्टिं पलायमानो हरिः पातु ॥१८४॥

कृष्णस्य बाललीला दिदृक्षया चक्षुषां लक्षम् ।
व्रजजनवर्गे वाञ्छति किमपि चकम्पे सहस्राक्षः ॥१८५॥

क्षीरनिधिपात्रनिहितं मन्थानं मन्दरं मन्ये ।
यं हि भ्रमयितुमसहा त्वमसि यशोदे शिशोर्मुखं वीक्ष्य ॥१८६॥

स्वयमिच्छति दधि मथितुं बाले कृष्णे निषिध्य निजजननीम् ।
जह्नुर्देवा बिभ्युर्मन्दरदुग्धाब्धिवासुक्यः ॥१८७॥

भवदुत्साहविधित्सा कुत्सा न मे कृष्ण ।
वद भूभारनुनुत्सा कियती मृत्साजिघत्साभिः ॥१८८॥

1B वदति

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

आनकदुन्दुभिवाद्यैर्देवैर्वसुदेवजन्म [1]समपूजि ।
सफलमभून्नन्दजनुः कूर्दति कृष्णे नु किङ्किणीक्वणितैः ॥१८९॥

सततरमाधरपानाज्जिह्वाजडिमानमपनेतुम् ।
अश्नासि कृष्ण मृत्स्नां गोपीनामधरपानार्थम् ॥१९०॥

त्वद्वदनोदितवेदाभ्यासवशाद्विश्वसृग्बभूव विधिः ।
मृदुवदनव्यादाने दर्शयसि हरे जगद्यशोदायै ॥१९१॥

आच्छिद्य दानवेभ्यः पुरा सुरान्पाययस्यमृतम् ।
[2]प्रकृतिः कृष्ण तवेयं संप्रति चौर्येण गोरसं बालान् ॥१९२॥

कृपयेव बालके ते याता जडरज्जवोऽपि ह्रस्वत्वम् ।
[3]बद्धुं कृष्णमकरुणा त्वं तु यशोदेऽतिकठिनासि ॥१९३॥

श्रमसलिलार्द्रयशोदादामसु कटिवेष्टनाय कृष्टेषु ।
करुणार्द्रदीनबन्धुर्बबन्ध निजबन्धने भावम् ॥१९४॥

साहसमिदमल्पिष्ठं बल्लवनिलये निलीय नवनीतम् ।
भुङ्क्षे यन्मुहुराज्यं कृष्ण त्वं कृष्णवर्त्मनि क्रतुषु ॥१९५॥

आकल्पं गोपीनां गृहेषु नवनीतमास्वाद्य ।
मृदमत्सि कृष्ण युक्तं रूक्षं गोपीषु यद्वदसि ॥१९६॥

नन्दायानन्दमदात्कलमालप्याच्युतो बाल्ये ।
कैवल्यादप्यधिकं कर्तुं [4]स्वाराधनेन मृण[ड]वन्तम् ॥१९७॥[5]

निक्षिप्तमात्मनि परैर्घातयितुरवश्यमेव भेतव्यम् ।
विमृश यशोदाबालक उलूखले बन्धनं प्राप ॥१९८॥

गच्छति यतो यतो हरिरुलूखलं याति तत्र तत्रैव ।
धन्यं तत्र निबद्धं ततोऽतिकठिनं न हृत्पुंसः ॥१९९॥

1B समपूजी **2B** प्रकृति **3B** om. 193cd to 194 ab. **4B** स्वाराधने तमृणवन्तम् **5A** A repeats consecutively 197 with variant ... स्वाराधने तृणवन्तम्.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

मृद्भाजनभञ्जनतो बबन्ध बालं यशोदा यम् ।
स बभञ्जार्जुनयुगलं निर्बन्धो बालचापलेन हितः ॥२००॥

रामो गौतमगृहिणीं स्वरूपमनयच्छिलामयीं स पुनः ।
कृष्णः कुबेरतनयौ दयामयौ मङ्क्षुवृक्षमयौ ॥२०१॥

विधिना मनसा जनितः सकलार्च्यः सकललोकसंचारी ।
शरदिन्दुद्युतिविशदो गुण इव कृष्णस्य नारदो जयति ॥२०२॥

नृत्यति यथा यथासौ जननीकरताललालितः कृष्णः ।
नन्दे व्रजे जगत्यां संप्रति परितस्तथानन्दः ॥२०३॥

क्वाणः किंकिणिकानां केलौ कृष्णस्य धावतो जातः ।
आनन्दार्णवपारे चकार नन्दं यशोदां च ॥२०४॥

लङ्घितुमुलूखलं न क्षमः क्षमा[1]भारनिर्हारी ।
मातुर्बिभेति कृष्णो विबुधाधिपसाध्वसध्वंसी ॥२०५॥

[2]सततोदबासतपसा नीलोत्पलमाप[3] मानुषं जन्म ।
वशयति सुदृशां सदृशो दृशो यशोदासुतव्याजात् ॥२०६॥

वन्दे वृन्दावनमहमेकं ब्रह्माण्डमण्डले रत्नम् ।
रत्नाकरमिव हित्वा महावनं यत्र हरिरवसत् ॥२०७॥

महतामपि सुकृतानां फलरूपं जायते सूक्ष्मम् ।
तनुपरिकरः शिशुरयं तथा हि नन्दस्य वत्सपतिः ॥२०८॥

नन्दशिशुर्नारायण ऋषयो वत्साः सुरा वयस्याश्च ।
स्वर्गो वृन्दावनमिति भुवमवतीर्णा श्रुतिर्भक्तिः ॥२०९॥

त्रिदिवेऽप्सरःसु धावति मानसमनुधावति श्रुतेऽन्येषाम् ।
[4]मम तु ब्रह्मणि धावति [5]गोसुतपश्चात्प्रधावति श्यामे ॥२१०॥

1A सार- 2A for तत - for सतत 3A मानुषे 4A ममति 5A नो

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

नारायणसुकुमारे नन्दकुमारे [1]भवतु युक्तम् ।
वेणुं [2]स्वपाञ्चजन्यं मन्ये [3]कौमोदकीं यष्टिम् ॥२११॥

निजघान कुलिश[4]कठिणं निष्करुणं प्राणिषु प्रायः ।
असुरं वत्सं कृष्णः कंसादीनां द्विषां तथा वत्सम् ॥२१२॥

सुरनरसाध्यसहेतुं हन्तुं वत्सासुरं गृह्णन् ।
कृष्णः कोमलनाम्ना वत्सल इति वत्सपैरुक्तः ॥२१३॥

मीनोऽभूज्जलशायी बकोऽग्रसीत्कृष्णमिति मत्वा ।
एधिष्ट मा मदुदरे तथेति भीत्यावचच्छर्द ॥२१४॥

दितितनयद्वयदारणरणचणभूदारवारणादितनुम् ।
गोसुतचारणकारणबकवदनविदारणं वन्दे ॥२१५॥

गोपालबालवक्षसि बिलसति किल बर्हिणो बर्हे ।
श्रीकौस्तुभयोः स्थाने पुनरपि जलधौ निमज्जनं सपदि ॥२१६॥

अनुकुर्वति पिककेकि[5]कणितं किल बालगोपाले ।
कुसुमचयवृष्टि[6]समये विबुधैर्वृन्दावनेऽनुकृतः ॥२१७॥

यः स्पष्टः क्लिश्यद्भिर्मनसा न समाधिलब्धये यतिभिः ।
कृष्णमहंपूर्विकया पस्पृशुराभीरडिम्भास्तम् ॥२१८॥

यदवधि बालमुकुन्दोत्तमाङ्गमुकुटं बभूव शिखिपिच्छैः ।
तदवधि विषधरमूर्धसु मणयो मन्ये वसन्ति युक्तमि[7]ति ॥२१९॥

कृष्णं महाहिरबयन् [8]जग्रासाद्यो जगत्प्राणम् ।
स्वेनामुना तदसवो विधाय सन्धिं तथा हि निर्जग्मुः ॥२२०॥

सक्तानि तस्थुरास्ये प्रेम्णा कृष्णस्य नयनानि ।
गोपशिशूनां हस्ताभोज्ये भोज्यान्यमन्त्रेषु ॥२२१॥

1A भवति **2B** स पांचजन्यं **3A** कोमोदिकीं यष्टीम् **4A** कठिणं (Maharashtriyan influence, scribe is a Maharashtriyan)
5A कणित **6B** समयो **7A** A om. ति **8A** जयासाद्यो

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

नयनैर्मुखेन्दुसुषमां श्रवणैः कृष्णस्य नर्मवचनानि ।
वदनैर्भक्ष्यान्मिष्टान्वाला आस्वाद्य नो [1]ततृपुः ॥२२२॥

कृतवान् पुलिनं वेदीं सभ्यान्बन्यांश्च नर्म[2]मन्त्रेण ।
मुखहुतम[3]सृणः कृष्णो वत्सान्बालांश्च [4]दक्षिणां विदधे ॥२२३॥

गोरसवासश्चौरे जाते नारायणे ब्रह्मा ।
तन्नाभिनलिनजन्मा किं चित्रं वत्सबालहारः ॥२२४॥

चोरयति [5]गोरसं यदि गोपगृहे व्रजपतेर्बालः ।
वत्सपवत्ससहस्रं लोकेशो युक्तमतिवृद्धः ॥२२५॥

प्रतिकूलेऽपि विधातरि कृपया कृष्णेन पूरिता आशाः ।
स्वयमेव वत्सबालैस्तज्जन[6]नीनां च लीलानाम् ॥२२६॥

आभीराणां भवने चौर्येण पिबन्न कृष्ण तृप्तोऽसि ।
वत्सकवत्सपरूपस्तन्मातॄणां पयः पिबसि ॥२२७॥

[7]चुम्बतीभिर्वदनं वत्सवयस्यस्वरूपकृष्णस्य ।
गोपतिवधूभिरात्मा नन्दवधूभाग्यलालसालस्यात् ॥२२८॥

द्रुहिणो हित्वा कृष्णं बालान् वत्सान्निनाय निजलोकम् ।
सत्यमविपश्चितो य[8]द्भगवद्गीतासु वेदवादरताः ॥२२९॥

तव चरणेऽभिरमेऽहं कृष्ण सदानन्दजनकस्य ।
इति धातुः स्तुवतोऽभूच्चतुराननता चिराय चरितार्था ॥२३०॥

स्फुटपङ्कजा[9]सनोऽहं द्रुहिणस्तेनाभिजातश्च ।
को विधिरयं न जाने त्वयि महिमानं प्रदर्शयन् कृष्ण ॥२३१॥

नवघननीलापघनं गुञ्जापुञ्जावतंसमृदुवदनम् ।
[10]शिञ्जितरशनं विद्युद्वसनं नन्दस्य नन्दनं वन्दे ॥२३२॥

1A ततृषु 2A मन्त्रणे 3 A om. म 4B दक्षिणा 5A गोरस 6A A om. न 7B चुम्बन्तीभिर्
8 A om. य 9A A-[आ] सनाहं 10B सिंजितरसनं

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

शिखपिच्छमुकुटशालिनि वनमालिनि वत्सपालिनि स्वान्तम् ।
अघहारिणि बक[1]दारिणि वृन्दावनचारिणि न्यस्तम् ॥२३३॥

जाते ब्रह्मणि बाले गुञ्जामालाच्छलेन लम्बन्ते ।
ब्रह्माण्डानि गले किं कृष्णमुखीभूय सानुरागाणि ॥२३४॥

पश्यामि [2]रामकृष्णौ गङ्गायमुनौघवत्सितश्यामौ ।
राजति मध्यगताभ्यां माहेयी मण्डली याभ्याम् ॥२३५॥

[3]नीलपटीं बलभद्रो विभावरीं वा बिभर्ति शुभ्रांशुः ।
[4]पीतपटीं किल कृष्णो घन इव तडितं निजप्रियां नित्यम् ॥२३६॥

स्नेहदशावर्तिभ्यां वीक्ष्य पितृभ्यां प्रवर्धितौ [5]प्राप्ताः ।
बलकृष्णौ कुलदीपौ दितिजपतङ्गा विनश्यन्ति ॥२३७॥

क्रीडाश्रमापनयने [6]बलस्य चरणौ दधाति किल कृष्णः ।
स तु तत्करौ स्वनयने संभालय कमलकुलमिलनम् ॥२३८॥

आर्यभजत्कल्पद्रुमफलकुसुमभरैर्नमन्ति वनतरवः ।
सांप्रतमत्र [7]भवत्पदयुगुलं कृष्णाग्रजं वदति ॥२३९॥

तालवननवलतावृतदानववनदावभयमुज्झ ।
तव हरिरिह बत सविधं राममरातिक्षयाय यन्नयति ॥२४०॥

अर्धभ्रमकम् ॥

वत्सकरूपा बहवो धेनुमुदे धेनुकप्रमुखाः ।
खरविग्रहदितिसुतास्तालवने तालकेतुना निहताः ॥२४१॥

वन्देऽहं वनमध्ये पल्लव[8]पल्यङ्कशायिनं बालम् ।
यस्यैक्षज्जगदुदरे[9] मार्कण्डेयो मुखे माता ॥२४२॥

1A A om. क 2B रामे कृष्णौ 3A लील 4B पीतपटी 5B प्रासाः 6B बल 7B भवसदयुगुलं 8B पल्लवपल्यं 9A A om. दरे

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

यस्योत्सङ्गे कृष्णः क्रीडाश्रान्तः सुखं शिश्ये[1] ।
[2]स इतो नन्दमहत्त्वं श्रीपदमपि तत्पदोन्मर्दी ॥२४३॥

खलसङ्गा[3]त्सरसानां भास्वज्ज्ञ[4]नुरपि च जीवनं व्यर्थम् ।
इति जज्ञौ जगदीशः कालियकलीलां विलोक्य कालिन्दीम् ॥२४४॥

अयि कमलकोमलानन कृष्ण बलिं [5]यामि ते[6] पदयोः ।
विषमयह्रदेऽपि पतनं करोषि विश्वोपकाराय ॥२४५॥

अपकुर्वतोऽपि च खलांल्लोके विकृता भवन्ति न हि सन्तः ।
नर्तनमिषतः कृष्णः कालियदमनं चकार किल पश्य ॥२४६॥

कौतुकिनः किल सुलभा महता विहितातिसाहसं द्रष्टुम् ।
भुजगशिरसि नृत्यन्तं साध्विति देवा मुरारिमर्चन्ति ॥२४७॥

कालियमूर्धनि कृष्णं नृत्यन्तं वीक्ष्य गोपिका कापि ।
सस्मितमुच्चैरूचे वन्दे देवं[7] भुजङ्गमूर्धन्यम् ॥२४८॥

शिरसि कुवलयं भोगी धत्तेऽनन्तः स एव किल रामः ।
मुष्ट्या जघान कंसश्रियः [8]स्तनं तं प्रलम्बमपि ॥२४९॥

अजगरमुखप्रवेशं दावानल[9]पानमाचरतः ।
पशुपशुपरक्षणविधौ जगति न भवतो दयानिधिः कृष्णः ॥ २५०॥

व्रजजनरक्षाहेतोरपिबद्दावानलं कृष्णः ।
गोपीवियोगतापं [10]जरयितुमिति भाविनं मन्ये ॥२५१॥

अपि धूलिकेलिकौतुकविस्मृतवसानाश्च[11]ला चपला ।
दारुमयीव स्तिमिता बल्लवबाला [12]विलोकयति कृष्णम् ॥२५२॥

इच्छागौर्या [13]यजने व्रजबालानां प्रिये हरौ कामः ।
लालस[14] एतन्मिलने तदधरपानेन [15]जाने किम् ॥२५३॥

1B विश्ये **2B** सहतो **3A** संख्यानां **4A** जनुश्च for जनुरपि च. **5B** यामिने **6A** पादयोः **7B** देव **8** A om.-स्तनं **9** A om.-पान **10A** नरयितुम् **11A** चपला **12A** निलोकयति **13A** जनने **14B** लालप **15** A om. जाने

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

किं मज्जसि कालिन्यां कृष्णप्रेमाम्बुधौ मग्ना ।
नियमश्रेद्धरिमिलने व्रतमन्यत्किं वृथा चरसि ॥२५४॥

पितरोऽन्विच्छन्ति [1]वरान्निश्चितनन्दात्मजैकवरः ।
बल्लवबालावर्गः करोति [2]कात्यायनीपूजाम् ॥२५५॥

अर्धाङ्गीकृतशंभो कात्यायनि तव बलिं यामि ।
सर्वाङ्गीकृतकृष्णा कृता त्वयाहं स्वतोऽप्यधिका ॥२५६॥

कुसुमं चिनोति गोपी कर्तुं कात्यायनीपूजाम् ।
कृष्णकथा गायन्ती स्मरति न समयं सपर्यायाः ॥२५७॥

अधिरूढवान् [3]कदम्बं वासांस्यादाय नः कृष्णः ।
मन्ये सखि तत उचितं पञ्चत्वं देववृक्षाणाम् ॥२५८॥

अम्बरहारे कृष्णे प्रेमनदीवर्धने [4]रसदे ।
गोपीनामु[5]द्गीनां हीहंसी मानसे लीना ॥२५९॥

हरिणा हृताम्बराणां तन्मुखचन्द्रावलोकनात्सुदृशाम् ।
वृद्धः प्रेमपयोधिर्लज्जाशैलं निमज्जयामास ॥२६०॥

पुण्डरीकाक्षरूपं प्रेमप्रेक्षाक्षिभिर्निरीक्षन्त्यः ।
अवजङ्गुर्मन्दाक्षं किं चित्रं व्रजसरोजाक्ष्यः ॥२६१॥

कृष्णे[6] तदीयजघनं पश्यति गोपीजने च तद्वदनम् ।
अनपेक्षितानि ताभ्यां व्यर्थकृतार्थानि नेत्राणि ॥२६२॥

न व्रतभङ्गोऽस्माकं कृष्ण विवस्त्रावगाहेऽपि ।
बहिरन्तर[7]नग्नकरः प्रेमपटः पावनः परमः ॥२६३॥

पटुनटवेषाडम्बर पीताम्बरधर कदम्वमधिरूढ ।
शम्बरविरोधिरूपिन्नम्बरहर तुभ्यमस्तु नमः ॥२६४॥

1A वसान् 2A कात्यायना पूज्याम् 3A कदम्ब 4B रसने 5B उद्गीनाद्री 6B कृष्ण 7A नग्नकरः

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

व्रजबालानां वासोवृत्तं व्रीडां हरेऽप[1]नयसि ।
अपनायकस्य कस्तेऽ[2]पनयं दामोदरापनयेत् ॥२६५॥

किं चित्रं गोपालो विष्णुर्यदि यज्वनां ययाचेऽन्नम् ।
यत्र भवति किल यज्ञस्तत्र बुभुक्षुर्हरिर्भवति ॥२६६॥

न ददुर्हरये साक्षादग्निमुखे जुह्वतो हविर्विप्राः ।
शन्तनुतनयन्यायं [3]जाने पितृपूजने विजानन्तः ॥२६७॥

श्रुत्वा याज्ञिकयोषा[4] आगतमन्नार्थिनं कृष्णम् ।
जग्मुस्तद्रूपामृतपिपासवोऽन्नं समादाय ॥२६८॥

बलिना बिलङ्घ्य यजता गुरून्नसायाः पदत्रयं हरये ।
षण्णां पदं रसानामबलाभिर्यज्वनामदाप्य[5]न्नम् ॥२६९॥

विप्रवधूनां नयनैः कृष्णलवणिमानमासाद्य ।
तृप्तैरपि न हि ततृपे गोपैर्भोज्यान्यनादा[6]य ॥२७०॥

सामोदमृदुलविशदस्वादुवदन्त्यो ददुर्हरये ।
मल्लीकुसुमसमूहैः सममोदनमङ्गानाम्[7] ॥२७१॥

कृष्णालोके मुद्गा[8] यज्वयुवतयः समुद्गताः [9]प्रेम्णा ।
कनक[10]समुद्गकनीतं [11]मुद्गानां [12]कुसूप[ल]मर्पयामासुः ॥२७२॥

वटिभिः [13]कान्ताभिः सहिता मथिता हि ता वटकाः ।
स्नेहपक्वाः सुवृत्ता [14]व्यञ्जनराजान आदृता हरिणा ॥२७३॥

[15]क्षुरदाज्यामृतपूर्णा विशदा द्युतिभिः सिताभिरभिलिप्ताः ।
दृष्टा लोचनसुखदा मण्डकराशिमण्डला गोपैः ॥२७४॥

तारातति[16]भिर्बिन्दुभिरिन्दुभिरपि फेणिकावृन्दैः ।
उज्ज्वलमनन्तमाद्यं यज्वयुवतिभिः समर्पितं हरये ॥२७५॥

1A A om. ऽप- **2A** ऽपनय **3A** जानि **4B** योषां **5B** अदायान्नं **6A** om. दा. **7B** अंगनाःसविनां **8B** कृष्णालोकनमुद्रा **9B** प्रम्णाः **10B** समुद्रक- **11B** मुदानां **12A** कुसूपमर्पयामानाम् **13A** कान्ताःभिस्सा सहिता **14A** व्यञ्जक **15B** क्षरद- **16A** तारातितिर्बिभिदुभिर्

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

मानसमिव शुचि सततं वच इव मधुरं [1]यशो यथा सुरभि ।
रूपमिव प्रियमक्ष्णां मह इव महतां महोष्णं च ॥२७६॥

आज्या[2]मृताभिषिक्तं [3]भोज्यमहाचक्रवर्तिपदे ।
पायसममानि हरिणा चामरभासाविभासितं सितया ॥२७७॥

युग्मं

नन्दतनयविनयोक्तिभिरमृतसमुद्रोर्मिभिः क्षिप्ताः ।
तद्रूपे मग्ना अपि यज्वयुवत्यो ययुः स्वगृहान् ॥२७८॥

जीवतु सखि [4]मम दृष्टिर्यया विधेः पीयते नवा सृष्टिः ।
अविरतमनुगतगृष्टिर्वेणुनिनादैर्जनितजनहृष्टिः ॥२७९॥

हरिरुचिसुधावलेहं गोपीनामेधितेक्षणस्नेहम् ।
सखिहटमोचितगेहं किं ब्रूमो विस्मरितदेहम् ॥२८०॥

यत्र यशोदा वदनेऽच्युतस्य विश्वं विलोकयामास ।
तत्पश्यन्ती गोपी न किंचिदपरं विलोकयति चित्रम् ॥२८१॥

कति कति सन्ति न बालाः सख्यो नन्दस्य गोकुले शृणुत ।
स्वान्तःसुवर्णानां कोऽदृष्टचरः पश्यतो हरो हरितः ॥२८२॥

सखि निर्गुणोऽपि सुखयति रमयति नियतं पुराणपुरुषोऽपि ।
नन्दसुतश्चित्रमिदं सततं कालोऽपि जीवयति ॥२८३॥

आशु गतिं सखि धत्ते दूषयति सखि स्थिरां विलोलयति ।
नद्यां न वनं देवं गतामयं त्यजति [5]नन्दजः कालः ॥२८४॥

चोरयितुर्नवनीतं बभूव पर्ययतोऽन्योऽर्थः ।
[6]कृष्णस्यापूर्वरसान्नवपरिणीतां स्वचोरिकां लब्धुः ॥२८५॥

1A यथो 2A [आ]नृत- 3A भोज्यं 4A मद्दृष्टि or दृष्टि 5A नन्दजकाः 6A कृष्णस्वापूर्व.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

पीतं पयोऽद्य हरिणा हृतं घृतं [1]व्यर्थितं मथितम् ।
गोपवधूरिति रोदिति सोर्ध्वश्वासा गृहाङ्गते कृष्णे ॥२८६॥

अन्योन्यस[2]ङ्गकृतिनो घन[3]रसलाभात्सरित्तटे स्तिमिताः ।
न गृहं गन्तुं शक्ताः कृष्णो गोपी [4]घटो वत्सः ॥२८७॥

यमुनायाः सखि [5]तीरं जीवनमानेतुमायाता ।
जनजीवनेन हरिणा ह्रियते मम जीवनं कथं यामि ॥२८८॥

पट इह कस्तेऽ[6]भीष्टः कृष्णः सखि रोचते मह्यम् ।
नान्यो हरितो रक्तो विशदो नेत्रद्वयेन वा पीतः ॥२८९॥

तव सङ्गे सङ्केतः कन्दर[7]हतस्य जात इति ।
इन्द्रमखाद्गोवर्धनयागः प्रावर्ति कृष्णेन ॥२९०॥

द्वेषाद्गोष्टे वर्षन् सहस्रनेत्रोऽपि नापश्यत् ।
कृष्णं यदि द्विनयना अन्धा विभवे भवन्ति किं चित्रम् ॥२९१॥

स्थितिगौरवमानानां हानिरपि क्वापि हेतुरौन्नत्ये ।
इन्द्राद्व्रजरक्षायां कृष्णकरस्थे तथाचले दृष्टः ॥२९२॥

अयमेव कुलमहीध्रो हैमगिरिर्वापि रत्नशैलो वा ।
मृदुकृष्णकरकिसलये कुसुमति गोवर्धनः सखि यत् ॥२९३॥

[8]अयि गोकुले कुरु कृपां वर्षति [9]रुष्टेऽद्य गोत्रभिदि ।
गोपय गोपिकुचौ द्वौ गोवर्धनधारिकम्पनौ शैलौ ॥२९४॥

आर्तोपकारशून्यैर्मणिहेममयैरहार्यैः किम् ।
वर्षार्तगोष्ठरक्षाच्छत्रं गोवर्धनो हरेर्धन्यः ॥२९५॥

चुम्बन्ति व्रजवनिता उद्धृतगोवर्धनं हरेर्बाहुम् ।
सानन्दस्मितवदनाः पुलकितवक्षोजशैलाश्च ॥२९६॥

1A व्यर्धितं 2B om. ङ्ग 3B सर (meta.) 4B घटा 5A नीरं 6A अभीष्ट 7A एतस्य 8B अइ 9B गोष्ठे

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

यदवधि गोपकुमार्या वक्षसि वसनाञ्चलं क्षिप्तम् ।
तदवधि कृष्णमुखेन्दोर्निःशङ्कालोकसुखमौज्झि ॥२९७॥

अकलितपश्चिमवार्ता ह्यदक्षिणानुत्तरा गुरुषु गोपी ।
कृष्णावलोकनावधि दिशो न जानात्यपूर्वैव ॥२९८॥

बहुवल्लभोऽकलङ्कः स्थितिरुचिरहितः स्वभाववक्त्रोऽपि ।
बालोऽप्याह्लादकरो नन्दसुतश्चन्द्र इव [1]दृश्यः ॥२९९॥

कुटिलोऽपि सकललोचन[2]विकर्षणीं धारयन् कलामेकाम् ।
बालकचन्द्रसमानः कृष्ण नमस्कारयोग्योऽसि ॥३००॥

नाप्तां मुञ्चत्यस्मिन् वसति हरिः प्रविश मा कुञ्जे ।
मृत्योरपि न [3]भयं मे हरिणापहृतापि जीवामि ॥३०१॥

गोप्याः स्मरति मुरारिः स्मरति मुरारेरहर्निशं गोपी ।
विस्मरति नैष तस्यां गुरुशिक्षाः सात्र विस्मरति ॥३०२॥

यदवधि नन्दकुमारः सखि मम मनसि प्रविष्टोऽभूत् ।
तदवधि [4]संकुपितात्सखि गुरुजनतोऽस्मात्कथं स निर्यातु ॥३०३॥

रसमादाय सुमनसश्चञ्चलचेताः प्रिया अपि त्यजति ।
अन्तर्बहिर्मलिनिमा कृष्णो भ्रमरो महान्मु[5]ग्धे ॥३०४॥

कृपणो धनमिव वक्षसि जडे कन्दुकौ किमिति ।
एकमपि स्पर्शयसि प्रेक्षसि [6]लीलां विचित्रां मे ॥३०५॥

अम्बरमध्यगतानपि पयोधरानिच्छसि स्प्रष्टुम् ।
उत्कर कृष्ण सतृष्ण स्थाने गोपालबालोऽसि ॥३०६॥

यद्भुक्तं तद्भुक्तं याहि गृहं तन्मया क्षान्तम् ।
श्वश्रूर्यद्यागच्छेद्बिभेम्यहं कृष्ण कुरु करुणाम् ॥३०७॥

1B दृशः 2A किंकर्षिणी 3A जयं 4A संकुचितात् 5B मुग्धै 6A लीला

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

पटसंपुटौ [1]सुपिदधीः किमवसि वसनाञ्चलेन गोपि[2] निधी ।
त्यजति न योऽन्तःकठिनः कृष्णोऽभिमुखेऽम्बरं तयोश्चौरः[3] ॥३०८॥

सुन्दरि वदनं दर्शय संवृणु मा वाससा गोपीः ।
नोचेच्चन्द्रसमाने रङ्कुकलङ्कोऽनुमेयोऽत्र ॥३०९॥

भवति स्वयमेवोच्चैः पुरुषोत्तम मय्यधःकरोत्येष ।
पुरुषायतेऽत्र गोपी स्वच्छन्दं चरति चाञ्चल्यात् ॥३१०॥

निष्कम्पः [4]सप्ताहं यः किल गोवर्धनं धृतवान् ।
कृष्णकरः स चकम्पे गोपवधूटीकुचस्पर्शे ॥३११॥

राधामुखावलोकनसंसक्तविलोचनः कृष्णः ।
भूमौ वयस्यहसितः पात्रीं विस्मृत्य गां पयो दोग्धि ॥३१२॥

वृषभानुजे विधात्रा तव कुचकलिकाच्छलादुरसि ।
अवधिगुटिके निखाते स्मरशरलक्ष्यस्य हृदयस्य ॥३१३॥

कृष्णस्यापि छायास्वस्तु तथा शब्दितो वंशः[5] ।
तदनुगतानां सरणिस्तव शपथो दूरतस्त्यक्ताः ॥३१४॥

किं द्रुतपदं प्रयासि प्रतीच्छ मुग्धे च्युतमलङ्कारम् ।
[6]मृगयाम्यच्युतमेव भ्रष्टैरेतैर्न मे हानिः ॥३१५॥

अमले गोविन्दगले सखि वनमालेऽ[7]वलम्बसेऽविरतम् ।
तत्ते ननु सौभाग्यं यन्न म्लानां हरिस्त्यजति ॥३१६॥

जयति स कृष्णो राधा [8]निशम्यमानापि यस्याभूत् ।
अभिमतमर्थं पाठयामसुः सखीभिः शु[9]कीव नवा ॥३१७॥

पश्यन्ती सखि कृष्णं [10]पूज्या राधे त्वमसि संवृत्ता ।
[11]प्रस्तरमयीव देवी निमेषरहिता जडा स्तिमिता ॥३१८॥

1B [illegible]पर्. 2A गोपी 3A चोरः 4B ससाहं 5A वंश 6A मृगं 7B विलंबसे 8B नियम्यमाना 9B शुकी च 10B पूजा 11B प्रस्तरमयी च

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

तन्मयविस्मृतदेहे अनुभूय समाहिते इवात्मानम् ।
हरिसुषमालोकसुखं राधाया [1]इव लोचने वित्तः ॥३१९॥

आनन्दाम्बुधि मग्ना मुरारिमुरलीरवश्रवणात् ।
रिक्तं घटं न जज्ञौ प्रत्युत गृहमागता गोपी ॥३२०॥

अवलोके [2]शीतलयोः प्रतप्तयोरन्यदा च राधायाः ।
हरिनयनयोर्निवसतः पर्यायात्पुष्प[3]वन्तौ किम् ॥३२१॥

वत्सेन पीयमानां न वेत्ति धेनुं किमिह चित्रम् ।
तल्लीढं नवनीतं निशम्य राधेति गोविन्दः ॥३२२॥

सप्ताहं गिरिधारणगोकुलरक्षाविधानपुण्यस्य ।
कृष्णकरः फलमिच्छति राधे तव दुर्लभस्पर्शम् ॥३२३॥

गोवर्धनो लघुरभूद्यस्य करस्पर्शतः सपदि ।
तस्य सखि व्यासङ्गः कस्या न करोति लघिमानम् ॥३२४॥

स्मरसुरभिदक्षिणानिलकोकिलकुमुदालिबन्धुभी राधे ।
कृष्णः काङ्क्षति भवतीं पञ्चभिरभितो विरुद्धोऽपि ॥३२५॥

अवलोकनान्मुरारेः सखि बहुवारं निवारिते नयने ।
न निवृत्तेऽतिप्रबले प्रत्युत मां तस्य सन्निधिं नयतः ॥३२६॥

सखि किं करोमि यत्नं त्रपानिमेषावमानिनी कृष्णम् ।
द्रष्टुं धावति दृष्टिर्निवारणं मन्यते नैव ॥३२७॥

[4]उद्गच्छताहमायान्त्यध्वान्ते त्रासिता हरिणा ।
आगत्याङ्के मूर्च्छन्त्यध्वान्तेऽ[5]त्रासिता हरिणा ॥३२८॥

व्याजेन विहितवैरा वयस्यमानेतुमम्बु [6]कालिन्दीम् ।
एकैव याति गोपी रहस्यमस्या वयं [7]विघ्नः ॥३२९॥

1A राधाया इव, B राधाया एव 2A शीततलयोः 3A पुष्पवन्ता 4B उद्गजता 5B भासिता 6A कालिन्दी 7B विघ्नः

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

भ्रूसंज्ञया मुकुन्दे गोपीकुञ्जे नियोजयति ।
सौन्दर्यसिन्धुमग्नां स्मरोऽपि नैनां क्षमो नेतुम् ॥३३०॥

अधरे करे परिकरे रसति मुरारेरियं मुरली ।
क्षणमपि न वेत्ति विरहं कथयालि कथं सुकृतमस्याः ॥३३१॥

हुतलज्जालाजाली मदनाग्नौ वेणुनिक्वणश्रुत्या ।
हरिणा वरेण [1]रमते व्रजबाला कुञ्जकौतुकागारे ॥३३२॥

बत [2]पूतनारिवेणुः कर्षति कठिनोऽपि तां बालाम् ।
ह्रीसख्या सह यस्यै द्रुह्यति दयया न मारोऽपि ॥३३३॥

यस्मिन्यस्मिन्नध्वनि यामस्तत्रैव रोधकः कृष्णः ।
भवने तिष्ठन्तीर्नः कर्षति वेणुध्वनिश्च किं कुर्मः ॥३३४॥

गजगतिदातुर्विष्णोर्गतिरन्या नन्दनन्दनस्येयम् ।
निरुणद्धि गजगतीनां व्रजयुवतीनां गतिं परितः ॥३३५॥

[3]पीतपया भग्नघटो गोपीनां चञ्चलाञ्चलभृत् ।
नन्द[4]गृहिणि तव तनयः किमपरमनपत्रपः सपदि ॥३३६॥

[5]पीतपटदोऽस्मि न पीतान्यपया भग्नार्जुनो न भग्नघटः ।
अचलधरो नाञ्चलभृद् विपरीतं वदति गोपिका मातः ॥३३७॥

[6]शिरसैकं [7]वहसि घटं गोपिस्तनयोर्विभेषि नोत्थानात् ।
[8]यावज्जयतः कुम्भं वर्धिष्णू संहतावेतौ ॥३३८॥

क्रमतो जयसि कुचाभ्यां सखि बदरामलकबिल्वतालानि ।
अनयोः [9]स्पर्शं लिप्सुः क्रीडति तैरेव कृष्णोऽपि ॥३३९॥

काचित्स्तवीतु वेणुं काचिद्धर्हाणि कापि [10]वनमालाम् ।
वन्दे सखि तव चरणौ करेण शिरसा[11] धृतौ हरिणा ॥३४०॥

1B मरते **2B** पुत **3B** पीतदयो **4B** गृहिणी **5A** पीतपटदोस्मि **6A** शिरिसैकं **7B** वहिसि **8B** या वज्रयतः **9A** स्पर्शलिप्सुः **10A** वनमाल्याम् **11B** शिरसोरसा

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

वल्लवि गोरसमर्पय किंचन ऋजुनाध्वना नो चेत् ।
[1]वसनोज्झानभुजबन्धननखरदघातं सहस्व पथि वक्रे ॥३४१॥

प्रसभं गोरसहारी पथि गिरिधारी यथा यथासीदत् ।
गोपीवलयकुञ्जं [2]कणदलिपुञ्जं तथा तथान्वविशत् ॥३४२॥

[3]अयि गोपिके विराजसि भालस्थितबन्धुजीवकुसुमेन ।
कः स्तौति रक्तमेतद्दृष्ट्वा कृष्णोऽपि रक्तोऽभूत् ॥३४३॥

तव गोप्यलिकेऽपूर्वे नव [4]उदिते भवति मार्तण्डः ।
सिन्दूरबिन्दुमिषतः सुप्तं मदनं विबोधयिषुः ॥३४४॥

शृणु सखि रसालवचनं श्वश्रूरादिशति सलिलमानेतुम् ।
उभयोरेकः पन्था [5]गुर्वाज्ञा कृष्ण[6]संगयोः सिद्धः ॥३४५॥

सलिलार्थेऽन्या गोप्या नन्दसुतः प्रान्तरे प्राप्तः ।
अटनं वराटकार्थं प्राप्तिश्चिन्तामणेरेषा[7] ॥३४६॥

पुरतः प्रसृता गावः पांशव उपरि प्रियाः सखायोऽनु ।
पतितः प्रभाप्रभावः पश्यामि कथं प्रियं कृष्णम् ॥३४७॥

निर्भर्त्सर्यन्तु गुरवः पाणिग्राही निगृह्णातु ।
असतीं वदन्तु लोका मुरारिमिलने [8]मम व्यसनम् ॥३४८॥

हृदये मिल निहितोऽस्याः श्वसिहीति न्यस्तहस्तया हरये ।
आकीर्णे निर्वचनं वल्लववध्वा निवेदितं प्रेम ॥३४९॥

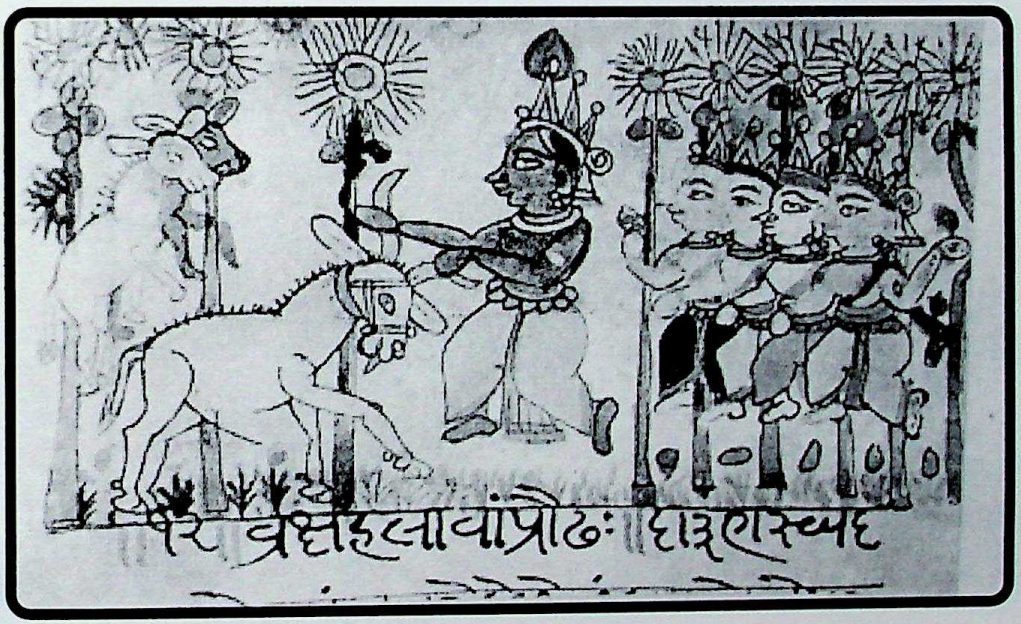
गमयित्वापि तमिस्रां कृष्णेन सहोषिता कुञ्जे ।
प्रातर्गोपवधूटी पृच्छति यमुनायनं [9]गोपी ॥३५०॥

मन्दं मन्दं ब्रूते पश्यत्यलसं यथा यथा गोपी ।
हरये तथा तथाऽसौ सूकृत्य रतित्वरां निवेदयति ॥३५१॥

1A वसनोन 2A ककणद् 3B अपि कोपिके 4B उदितो हि मार्तण्डः 5A गुर्वा* 6A सं*योः 7B एषां 8B om. मम 9A गोपीः

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

(Refer to R. T. Savalia's Article)

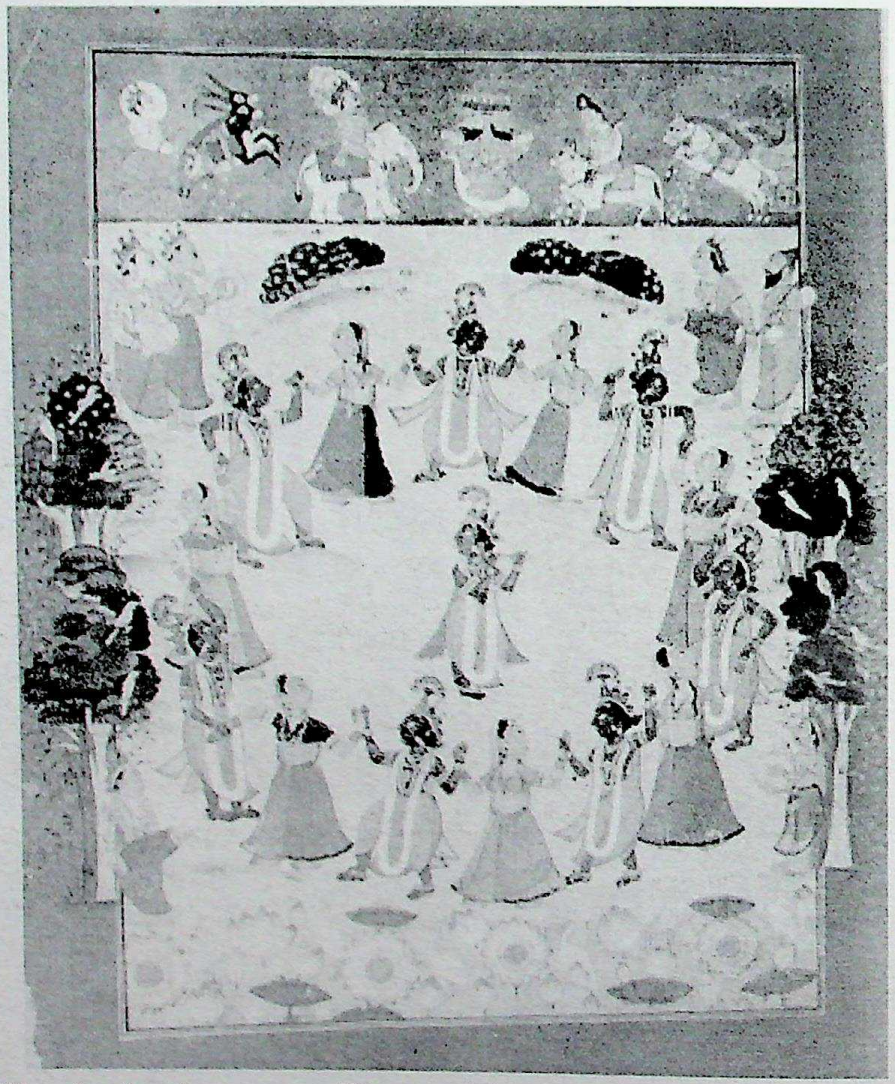


[Suppression of the *Dhenukāsura* - Daśamaskandha - Bhālaṇa]

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

Regd. No. 15007/57

(Refer to R. T. Savalia's Article)



[The circular dance-sport *Rāsamaṇḍala* - Basoli style, 18th Cent. A.D.]

Edited and Published by **Prof. Dr. Mukund Lalji Wadekar**, *Offg. Director,* Oriental Institute, on behalf of The Maharaja Sayajirao University of Baroda, Vadodara - 390 001, (India), ***Printed by*** **Shri P. N. Srivastava**, *Manager*, The Maharaja Sayajirao University of Baroda Press (Sadhana Press), Near Palace Gate, Palace Road, Vadodara-390 001. Issued - December, 2005.